

# THE DIAL

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# THE DIAL

A Semi-Monthly Journal of Literary Criticism, Discussion, and Information.

No. 228. DECEMBER 16, 1895. Vol. XIX.

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## THE AMERICAN HIGH SCHOOL.

The interesting series of papers upon "The Public Schools of the United States," prepared for "Harper's Weekly" by Mr. F. W. Hewes, has just been made to include a discussion of "High Schools," which presents a large number of interesting facts, scientifically marshalled, and illustrated by graphic tabulations. High schools are for the most part confined to the cities or large towns, and their students number about twelve per cent. of the city school attendance, or about two per cent. of the total school attendance of the country. In this estimate, private institutions of high-school grade are included. The subject is considered under the six heads of distribution, coeducation, enrolment, studies pursued, sex in study, and graduation. Throughout the study, use is made of



the division of our schools into five groups — North Atlantic, South Atlantic, North Central, South Central, and Western — employed by the National Commissioner of Education in his statistical summaries of educational work.

The facts relating to distribution are easily disposed of. Taking the country as a whole, there are 58 high-school students for every thousand of population. The numbers for the five grand divisions are 69, 39, 67, 38, and 59, taking the divisions in the order above named. If we include the preparatory departments of the colleges, our numbers become 71, 43, 76, 47, and 71, respectively, while for the whole country the number 58 is raised to 65. In other words, the two Northern divisions make nearly twice as good a showing as the two Southern ones, while the West nearly represents the general average of the whole. The figures upon coeducation and enrolment reveal the interesting fact that our public high schools in all sections of the country are attended by about fifty per cent. more girls than boys, while in the private schools of similar rank, the balance of the sexes is nearly equal, inclining slightly to the male side of the scale. In the two Atlantic divisions, particularly, many more boys than girls are enrolled in the private academies. Roughly speaking, we may also say that the public schools outnumber in their attendance the private schools by more than two to one, while four-fifths of all the high-school students in the country are found in the two Northern divisions. It is interesting to note, moreover, that two-thirds of the high-school work of the South is carried on by private enterprise.

The statistics of "studies pursued" offer particularly interesting results. The eight representative subjects selected for comparison stand in the following order: Algebra, Latin, physics, geometry, German, French, chemistry, and Greek. Of course, the subjects that head this list occupy their respective places mainly by virtue of the fact that they are the subjects with which high-school courses usually begin. About three times as large a proportion of students pursue Greek and French in private schools as take these subjects in public institutions, while with the other subjects there is no marked disproportion, the balance inclining in favor of the public schools in most cases. The most instructive figures in this department are those relating to college preparatory work. About twelve per cent. of all our high-school students are fitting for college, and rather more

than half the number are taking classical instead of scientific courses. But the full significance of the figures does not appear until we compare the West with the East, and the North with the South. In the two Southern divisions classics are to science in the ratio of eighteen to eight, while in the two Northern divisions they are represented by nearly equal percentages. It takes the West to redress in this respect the balance of the South, and in the West science is farther ahead of the classics than in the South the classics have the advantage over science. These facts are easily explicable. The South keeps to the fine old traditions of what the education of a gentleman should be; the West has never had any such traditions to defend; while the North has had to carry on a losing fight for the humanities against the forces that have become more and more aggressive and predominant in that commercial and manufacturing section.

The diagram devoted to "Sex in Study" is the most complicated of them all, and offers some of the most startling contrasts. Greek, for example, we find to be studied by three times as many boys as girls, while more girls than boys study Latin. Twice as many girls as boys study French, while rather more boys than girls study German. More girls than boys study algebra and geometry, while physics and chemistry appeal about equally to both sexes. The statistics concerning graduation are not especially significant, although it is an interesting fact that the North Central division turns out more graduates than all four of the remaining divisions. This statistical showing, taken as a whole, is extremely interesting, and some of the more salient matters, as we have pointed them out, offer much food for reflection.

That the American secondary school is a distinctive and valuable part of our public educational system hardly needs to be urged at present, although in every large community there is a small but aggressive minority of persons who argue that such schools are an unjust burden to the tax-payer. The answer to this argument of course is that the existence of the public high school involves no question of principle. The only principle seriously brought into question by reputable thinkers is that of the justice of any system whatever of state-supported education. Mr. Herbert Spencer, as we all know, and a small group of his fellow-extremists, claim that all education should be provided for by private enterprise. But the admission once made that state education is

justifiable—and the recalcitrants upon this subject are really too few to be taken into account—the question of how far the educational system should go is clearly one not of principle, but of expediency. Whether it cover a term of four years, or of sixteen, or of some intermediate number, is obviously a matter to be settled by compromise, to be determined by the resources of a given community, and the consensus of intelligent opinion. It may possibly be “tyranny of the majority” to make taxpayers provide for any system at all of public education, but there is no new “tyranny” in the determination to make the period one of ten or twelve years, rather than of six or eight. And no one, we think, who intelligently looks into the workings of the American high schools, can reasonably claim that a dollar of public funds expended upon them is less advantageously employed than a dollar expended upon the schools of lower grade. So far, indeed, is such expenditure from being subject to any law of diminishing returns as we go upward in the scale, that we are rather justified in claiming that the law which prevails is one of increasing returns, and that the higher the education we provide at public expense the better is the state rewarded for its outlay.

### COMMUNICATIONS.

#### THE BULL OF DIVORCE BETWEEN HENRY VIII. AND KATHERINE.

(To the Editor of THE DIAL.)

The reviewer of Ransome's “Advanced History of England” in THE DIAL for November 1 (p. 251) says: “Late research has shown that Clement VII. actually granted a bull of divorce between Henry VIII. and Katherine.”

May I ask you what authority your reviewer has for this statement?

CHARLES MCK. LEOSER.

Larchmont Manor, New York, Nov. 20, 1895.

[The observation was based upon Ehses, *Die päpstlichen Decretale im Scheidungsprozesse Heinrichs VIII.*, an abstract of which may be found in the *Historische Jahrbücher* (Vol. XI.—1888—part 3, pp. 126–7). There has always been a tradition that the bull was granted. In Lord Herbert of Cherbury's “History of England under Henry VIII.” the tenor of the decree, as it was supposed to be, is given, but any exact knowledge of the document has hitherto been impossible. The whole correspondence between England and Rome was carried on in cipher, and so apprehensive was Clement VII. of its purport creeping out that he kept even the translation of the dispatches in his own hands. Under pressure from Wolsey, who was in turn forced by the king, Clement was prevailed upon to

issue the bull of divorce, but on condition that it never be made public. Campeggio, the papal legate, read it in the presence of Henry and Wolsey, but would not suffer it to pass out of his hand. Henry was furious, and Wolsey's fate was sealed. According to Ehses, the bull was burned some time between the 22d and 26th of May, 1529. Later, when Campeggio was about to leave England, at Dover, Henry had the box containing his correspondence forced open and all his luggage searched; but the document was never found. Undoubtedly the Pope, in his embarrassment, was simply serving the hour, and never intended the bull to be of legal force; when he at last concluded a treaty with the emperor, in Lord Herbert's words, he “could no longer, either with the safety of his person or dignity, favor our king; so that what excuses soever (in the frequent dispatches he made about this time) were given to our king, yet were they little more than complement and evasion, till finally, declaring himself more openly for the emperor, he sign'd an advocacy of the cause to himself.” An absolute rendering of the bull is, of course, in this day, impossible; Ehses has recovered so much as there is to be recovered, from a comparative study of the correspondence and the diplomatic history of the times. It is no serious omission in that Mr. Ransome has not said that the bull was actually granted, but such a statement would have intensified the high interest that has always been attached to this great episode in English history.—REVIEWER.]

#### ENGLISH AT THE UNIVERSITY OF PENNSYLVANIA.

(To the Editor of THE DIAL.)

I have just received the interesting little volume which results from the collection of the articles on English in American Universities published in THE DIAL. In the valuable Introduction, however, I find an inference—due I confess, to a want of categorical completeness in my own contribution—for the correction of which, as my article originally appeared in your columns, I must ask for a little of your valuable space. The passage runs: “From Pennsylvania comes the vague report that ‘English literature’ is required for entrance.” I trust that it is not a fault, in which we are too peculiar at the University of Pennsylvania, to suppose that the world is well acquainted with things which have always been perfectly well-known to us. Certain it is that it never occurred to me for a moment that it could be necessary to mention in my article the fact that the University of Pennsylvania has demanded the New England requirement for admission to college in English for many, many years, almost, indeed, from the year in which the New England agreement was reached. Although we are, I acknowledge, still quite as far as Harvard confesses herself to be from the “elimination” of “the Freshman course in theme writing,” which happy immunity one of our most Western sisters enjoys, we demand a higher grade of standing for entrance in English than for entrance in any other subject, and accept no student, whatever his other equipment, who cannot reasonably fulfil that demand.

FELIX E. SCHELLING.

University of Pennsylvania, Dec. 3, 1895.

## The New Books.

## THE ARNOLD LETTERS.\*

It is pleasant to be able to premise of the long-awaited "Letters of Matthew Arnold," now before us, that they are altogether more likely to exceed than to fall short of the agreeable anticipations the reader will probably have formed of them. There are antecedent reasons enough, both of style and personality, why Mr. Arnold should have excelled as a letter-writer; and certainly no collection of recent years has surpassed the one he has left us in real biographical value, or approached it in the distinctive merits and graces of epistolary writing. Perhaps the best summary of the letters that can be made is that they are (as their excellent editor, Mr. G. W. E. Russell, testifies) the writer himself, as the members of his family and his closer friends were permitted to know him; and there can be no higher praise of them than this, especially in view of the fact that it was Mr. Arnold's express wish that he might not be made the subject of a biography. No formal life of him by a hand other than his own can approach these charming volumes as an intimate disclosure of the personal qualities which the reserve, or, as Mr. Russell chooses to call it, the "magnificent serenity," of Mr. Arnold's demeanor veiled from the general world. Essentially familiar and domestic, and written without a thought of their ever passing beyond the limits of the family circle, the letters discover a vein of sunny geniality and playfulness, a sense of fun, a capacity for little pleasures, in fine, a large, free, simple, and kindly view of life and men, that will prove a pleasant revelation to the many who have learned to vaguely figure the writer as the somewhat supercilious apostle of the cultus of "culture," the fastidious critic, the faultily faultless poet whose formal and studied excellences are for the few. In his "Victorian Poets" Mr. Stedman speaks of Matthew Arnold as imparting to his readers "a vague impression that he cares less for man in the concrete than for man in the abstract"; adding that "while admiring his delineations of Heine, the De Guérins, Joubert, and other far-away saints or heroes, we feel that he possibly may overlook some pilgrim at his roadside-door." Now it is precisely this general notion of Mr. Arnold (which

we venture to say is a pretty common one), this current impression of his coldness and aloofness, that the letters tend to dispel, as the sun dispels a mist-wreath. They portray for us unmistakably, in a hundred frank, unconscious touches, the kindest and gentlest of men, the tender father, the unfailing friend, the Good Samaritan who revelled in beneficence, and never more than when the object of it was a little child, a worn schoolmistress, or a struggling author. So far from overlooking "the pilgrim at his roadside-door," Matthew Arnold, it is pleasant to learn, often "taxed his ingenuity to find words of encouragement and praise for the most immature and unpromising efforts."

We shall point out here what seems a flaw in the temper of these usually gracious letters — the "rift in the lute" that will possibly impair their harmony for many readers. There is no evading the unwelcome fact that they contain some harsh judgments of the people of this country, put in a way that savors more of prejudice than of reasoned opinion, and pronounced at a time when Mr. Arnold's experience of us was, for any purposes of serious induction, absolutely *nil*. We find, for instance, the apostle and presumed exemplar of "urbanity," "sweetness," "open-mindedness," and other cardinal virtues of temper and criticism, long before his visit to this country, assuming that "the really well-bred and well-trained American" is "a *rara avis*"; holding that the bulk of our people are "not of fine enough clay to serve the higher purposes of civilization"; cordially agreeing with the "French and Italians" that the Americans are a "*nation mal élevée*" ("such awful specimens as I was in the Coliseum with!" he feelingly adds); fearfully presaging a "wave of more than American *vulgarity*, moral, intellectual, and social, preparing to break over us," — and so on. It is to such conclusions as the foregoing that we may ascribe the principle propounded in a letter to his mother in 1865, that "to be too much with Americans is like living with somebody who has all one's own bad habits and tendencies" — without having, we are led to infer, any considerable amount of "one's own" virtues and graces. It might have occurred to Mr. Arnold here that time and liberal institutions may well have developed in the American people certain good "habits and tendencies" which go to make their contact harmless and even salutary to a society composed of "an upper class materialized, a middle class vulgarized, and a lower class brutal-

\* THE LETTERS OF MATTHEW ARNOLD (1848-1888). Collected and arranged by George W. E. Russell. In two volumes. New York: Macmillan & Co.



ized." Too much stress need not, of course, be laid on these little "Britishisms" of Mr. Arnold's; although the fact that they are found in his private correspondence forces us to regard them as accurately indicating his opinion of us at that time. Let us rather endure them in the mild and forbearing spirit which enabled Mr. Arnold himself to lay a wreath of imperishable laurel on the grave of that Heinrich Heine who so bitterly satirized the English, and who died "firmly persuaded that a blaspheming Frenchman is a more agreeable spectacle in the sight of God, than a praying Englishman."

Mr. Arnold's visit to America in 1883 plainly gave him a more favorable opinion of us than the one he had formed *a priori*. The tone of his sprightly series of letters of that date is friendly enough toward this country, although the familiar note of "a certain condescension in foreigners" which so tried Mr. Lowell is pretty clearly distinguishable. Once or twice, indeed, touched by the warmth of his reception, he seems almost on the point of thawing out—as when, for instance, shortly after reaching New York, he tempers his complaints of the "blaring publicity of the place," and of the reviewers who "render life terrible," etc., by graciously adding: "But the kindness and goodwill of everybody is wonderful, and I cannot but be grateful for it." A few random extracts from the American letters will serve to show their general tenor. Not a little amusing, and we may add surprising, are Mr. Arnold's curt references to people who entertained him at their houses during his trip through the States; and the reader will possibly compare these references with what a Frenchman, an American, or even a German, in Mr. Arnold's position, might have felt it gracious to say under the circumstances. Mr. Arnold's entertainers at one city, for example, are kindly described as "a nice old couple called Clark"; at another they are merely "some rich people called Shepard" (one cannot help thinking of his famous "a native author called Roe"). His impressions of Chicago seem rather favorable on the whole, although we find him later, in a letter from Quebec, declaring that he would sooner be a poor priest in that ramshackle, picturesque town, than "a rich hog-merchant in Chicago"! *De gustibus non est disputandum*. As to St. Louis, he holds that, by virtue of its being "an old place and a mixed place," it escapes the profound *Gemeinheit* (commonness, vulgarity) of the ordinary

American city; while Philadelphia he concludes to be "the most attractive city I have seen over here. I prefer it to Boston." In a New York letter Mr. Arnold expresses much gratification at "the way in which the people, far lower down than with us, live with something of the life and enjoyments of the cultivated classes." He adds:

"The young master of the hotel asked to present his steward to me, as a recompense to him for his beautiful arrangement of palms, fruit, and flowers in the great hall. The German boys who wait in the hair-cutting room and the clerks at the photographer's express their delight at seeing 'a great English poet,' and ask me to write in their autograph books, which they always have ready."

The great thorn in Mr. Arnold's side, during his American tour, was, of course, the newspapers—"the worst and most disquieting things here," he feelingly says. One ambitious scribe, with a turn for metaphor, pleasantly likened him (as he stooped over now and then, on the rostrum, to refer to his notes) to "an elderly bird pecking at grapes on a trellis"; while the Chicago paper's portrait of him—"He has harsh features, supercilious manners, parts his hair down the middle, wears a single eye-glass and ill-fitting clothes"—is historical.

Some interesting views as to educational matters in America are outlined in a letter (1886) to Professor Charles Eliot Norton:

"... I read the account of your meeting; the speeches were good, but I am doubtful about your petty academies, just as I am more than doubtful about your pullulating colleges and universities. *Das Gemeine* is the American danger, and a few and good secondary schools and universities, setting a high standard, are what you seem to me to want, rather than a multitude of institutions which their promoters delude themselves by taking seriously, but which no serious person can so take."

Mr. Arnold's occasional rather peevish outspokenness is not wholly confined to Americans, there being sundry sharp little references in the Letters, of a quite Carlylean flavor, to his English literary brethren, which are much out of harmony with his usual gentleness and serenity. Of "Modern Painters" and its author, he says, for instance: "Full of excellent *aperçus*, as usual, but the man and character too febrile, irritable, and weak to possess the *ordo concatenatioque veri*." Mrs. Browning he inexplicably regards (1858) as "hopelessly confirmed in her aberration from health, nature, beauty, and truth"; the luckless Professor Blackie is put down as "an *esprit* as confused and hoity toity as possible, and as capable of translating Homer as of making the Apollo

Belvedere"; while the author of "Laus Veneris" figures as "a sort of pseudo-Shelley called Swinburne"—a characterization that will be relished by not a few victims of Mr. Swinburne's own caustic pen. More temperate in statement, though scarcely less surprising in judgment, is this reference to Tennyson (1864):

"I do not think Tennyson a great and powerful spirit in any line—as Goethe was in the line of modern thought, Byron even in that of passion, Wordsworth in that of contemplation; and unless a poet, especially a poet at this time of day, is that, my interest in him is only slight, and my conviction that he will not stand high is firm."

In a letter of 1869, Mr. Arnold makes a frank critical estimate of his own poetical work as compared with that of his two great English contemporaries, which is doubly interesting in view of the prediction already made by influential critics in England, that of the three poets Mr. Arnold is destined to rank the highest in the not remote future.

"My poems represent, on the whole, the main movement of mind of the last quarter of a century, and thus they will probably have their day as people become conscious to themselves of what that movement of mind is, and interested in the literary productions that reflect it. It might be fairly urged that I have less poetical sentiment than Tennyson, and less intellectual vigor and abundance than Browning; yet, because I have perhaps more of a fusion of the two than either of them, and have more regularly applied that fusion to the main line of modern development, I am likely enough to have my turn, as they have had theirs."

Writing to his sister, Mrs. W. E. Forster, in 1859, Mr. Arnold draws another interesting personal comparison—this time with M. Renan, whose line of endeavor bore a certain resemblance to his own:

"The difference is, perhaps, that he tends to inculcate *morality*, in a high sense of the word, upon the French nation as what they most want, while I tend to inculcate *intelligence*, also in a high sense of the word, upon the English nation as what they most want; but with respect both to morality and intelligence, I think we are singularly at one in our ideas, and also with respect both to the progress and the established religion of the present day. . . . Renan pushes the glorification of the Celts too far; but there is a great deal of truth in what he says, and being on the same ground in my next lecture, in which I have to examine the origin of what is called the 'Romantic' sentiment about women, which the Germans are quite fond of giving themselves the credit of originating, I read him with the more interest."

The following lively account of his meeting (1880) with Cardinal Newman, at the Duchess of Norfolk's, shows Mr. Arnold in an unfamiliar vein:

"I went to the dinner because I wanted to have spoken once in my life to Newman, and because I wanted to see the house. The house was not so fine as I ex-

pected. Newman was in costume—not full Cardinal's costume, but a sort of vest with gold about it and the red cap; he was in state at one end of the room, with the Duke of Norfolk on one side of him and a chaplain on the other, and people filed before him as before the Queen, dropping on their knees when they were presented and kissing his hand. It was the faithful who knelt in general, but then it was in general only the faithful who were presented. That old mountebank Lord —\* dropped on his knees, however, and mumbled the Cardinal's hand like a piece of cake. I only made a deferential bow, and Newman took my hand in both of his and was charming."

As we have already said, the bulk of the letters are family letters, forming together a fairly continuous record of the writer's life from day to day. Cheery and buoyant as they generally are, one reads nevertheless between the lines no faint inkling of the writer's consciousness of the hardship of a lot which condemned him to sacrifice the best that was in him to a long round of ill-paid drudgery in an office which many a man of middling capacity might have filled as well, perhaps better. The relative scantiness of his poetic production is as easy as Gray's is difficult to divine. He says (writing to Mrs. Forster):

"To produce my best is no light matter with an existence so hampered as mine is. People do not understand what a temptation there is, if you cannot bear anything not *very good*, to transfer your operations to a region where form is everything. Perfection of a certain kind may there be attained, or at least approached, without knocking yourself to pieces, but to attain or approach perfection in the region of thought and feeling, and to unite this with perfection of form, demands not merely an effort and a labor, but an actual tearing of one's self to pieces, which one does not readily consent to unless one can devote one's whole life to poetry. Wordsworth could give his whole life to it, Shelley and Byron both could, and were besides driven by their demon to do so. Tennyson, a far inferior natural power to either of the three, can; but of the moderns Goethe is the only one, I think, of those who have had an *existence assujettie*, who has thrown himself with a great result into poetry."

It remains to say that Mr. Russell's editing of these letters is satisfactory in the main—helpful, careful, and commendably unobtrusive. The foot-notes are excellent, as is the brief introductory. The German words, of which Mr. Arnold used a good many, are sometimes incorrectly printed, as, for example, "*Militär*," "*hubsch*," "*König*," and so on; and it is to be sincerely hoped that subsequent editions of this charming and monumental work will be provided with what are very essential to its convenience and usefulness, a table of contents and an index. E. G. J.

\* We may note here that the editor has, in a previous letter, allowed the expression "that old mountebank Dizzy" to stand.

## A MEDLEY OF TRAVELS.\*

Mr. Henry Van Dyke, who is well known as a writer on Tennyson, gives us in his latest book a series of outdoor vacation studies, which he has entitled "Little Rivers." Some of this material has appeared in "Scribner's Magazine." The first essay contains general observations and reflections somewhat after the manner of Thoreau, the chief of river-lovers. With Thoreau, Mr. Van Dyke thinks a river the most companionable object in nature, though he fails to note what was with Thoreau the greatest attraction, namely, its "liberating influence." "A river," says Thoreau, "is superior to a lake in its liberating influence. It has motion and indefinite length." The "little rivers" of which our author tells us are various fishing-streams of the Adirondacks, Canada, Scotland, Italy, and Switzerland; and the story is mainly of angling and connected experiences and various converse with simple humanity and simple Nature. Mr. Van Dyke's style is graceful; as a sample of it we quote the description of a lady (Mrs. Van Dyke?) angling for that gamiest of all fish, "the fighting ouaniche, the little salmon of the St. John:

"The grasshopper was attached to the hook, and casting the line well out across the pool, Ferdinand put the rod into Greygown's hands. She stood poised upon a pinnacle of rock, like Patience on a monument, waiting for a bite. It came. There was a slow, gentle pull at the line, answered by a quick jerk of the rod, and a noble fish flashed into the air. Four pounds and a half at least! He leaped again and again, shaking the drops from his silvery sides. He rushed up the rapids as if he had determined to return to the lake, and down again as if he had changed his plans and determined to go to the Saguenay. He sulked in the deep water and rubbed his nose against the rocks. He did his best to treat that treacherous grasshopper as the whale served Jonah. But Greygown, through all her little screams and shouts of excitement, was steady and sage. She

\* *LITTLE RIVERS. A Book of Essays in Profitable Idleness.* By Henry Van Dyke. New York: Charles Scribner's Sons.

*CRUISING AMONG THE CARIBBEES. Summer Days in Winter Months.* By Charles Augustus Stoddard. New York: Charles Scribner's Sons.

*THIS GOODLY FRAME THE EARTH. Stray Impressions of Scenes, Incidents, and Persons, in a Journey Touching Japan, China, Palestine, and Greece.* By Francis Tiffany. Boston: Houghton, Mifflin & Co.

*THE ISLANDS OF THE PACIFIC. From the Old to the New.* By the Rev. James M. Alexander. New York: American Tract Society.

*MEXTONE, CAIRO, AND CORFU.* By Constance Fenimore Woolson. New York: Harper & Brothers.

*NOTES IN JAPAN.* By Alfred Parsons. With illustrations by the author. New York: Harper & Brothers.

*FROM THE BLACK SEA, THROUGH PERSIA AND INDIA.* By Edwin Lord Weeks. Illustrated by the author. New York: Harper & Brothers.

never gave the fish an inch of slack line; and at last he lay glittering on the rocks, with the black St. Andrew's crosses clearly marked on his plump sides, and the iridescent spots gleaming on his small, shapely head."

The book is prefaced by a poetic prologue and closes with a poetic epilogue. It is illustrated with a number of passable drawings.

Mr. C. A. Stoddard, editor of the "New York Observer," in "Cruising among the Caribbees," gives an account of a midwinter excursion in the steamer "Madiana" to the Lesser Antilles. Short stops were made at a large number of islands, from St. Thomas to Trinidad. Mr. Stoddard met with no very striking adventures; however, as a specimen of his style we quote a description of the Trinidad pitch lake:

"A vast black lake with multitudes of circles such as are made when a stone is thrown into water, gives a fair idea of the appearance from a little distance. When one comes to walk over the pitch, for it is solid enough to walk over, he finds deep pools and channels of water, and places where the pitch bubbles up with a yellowish scum and a sulphurous smell. If he stands long in one place after the sun is high, his feet sink gradually; and horses and carts which load the material only remain a few moments in the same spot. When pieces of pitch are taken out, nature at once begins to repair the damage, and in twenty-four hours the hole is filled up again. We saw the process beginning in a dozen different places. Besides the curious sight of little islands of rich vegetation rising out of this black plain, there were here and there great pieces of wood sticking up endwise, having apparently come up through the pitch, for they had crowns of pitch on the end which rose two or three feet above the surface."

The outlook for the Caribbean Islands Mr. Stoddard represents as very discouraging, owing to the depression in the sugar trade. Some useful but mostly second-hand information is conveyed in a sober and straightforward style. But our excursionist necessarily records only hasty and rather superficial impressions and reflections, which, though perhaps serviceable for newspaper letters, seem scarcely worthy of book form. This volume is illustrated by cuts from photographs, but it lacks a map.

Mr. Francis Tiffany's book, "This Goodly Frame the Earth," consists of brief notes of a round-the-world trip in the customary route. The author is, as we judge from internal evidence, a clergyman of truly catholic spirit and thoughtful mind. The book is too full of reflection of a rather commonplace sort,—though occasionally there is a suggestive remark, as this on the much-praised Japanese courtesy and superior civilization:

"After awhile, every man of frank, unconventional nature begins to hate this manner for its false, its shal-



low, its monotonous excess, and in his wrath to say, 'Till the Japanese have worse manners, they will never learn genuine courtesy! Till they get rid of their masks, they will never understand the social charm of the free play of joy, love, sorrow!' . . . There is nothing behind the Japanese face — politically, morally, intellectually, reverentially — that can hold a moment's comparison with that which is behind the faces of those who are free-born heirs of our complex, magnificent, historical past. Strange ignorance of this it is which has led so many travellers to attribute to the Japanese a depth of quality that in the nature of things, the order of evolution, can in no way belong to them; and until one sees into the simplicity and even the monotony — albeit a 'monotony of endless variety,' — that is characteristic alike of their literature, their poetry, their architecture, their music, their politics, and even of their art, he will never read them with discrimination."

This seems to us a truer statement than the panegyrics of Sir Edwin Arnold or of Messrs. Hearn and Finck. The author's account of his stay in Japan is, in fact, much the best part of the book. As an explorer of temples, he saw some odd scenes. Thus, "in many of the Shinto temples," he says, "the awful-looking war-gods . . . are seen literally covered with innumerable spit-balls, thrown by devotees. . . . Thus have the worshippers signified that they mean business." Mr. Tiffany's style is chatty, too profuse in allusion, and too *staccato*. While his book is of no high quality or importance, it may yet serve with some, especially those of the writer's own profession, for an hour or two of pleasant desultory reading.

Another American clergyman, the Rev. J. M. Alexander, in "The Islands of the Pacific," gives an account of Christian foreign missions, with the avowed aim of promoting interest therein. The several chapters give a short description and history of the various groups and an account of missionary labors. The book seems to be a fairly reliable compilation, and of special interest to Sunday-schools and missionary societies. Mr. Alexander takes an optimistic view of missions in the South Seas, and there they have undoubtedly been highly successful. Yet as the islands become less and less isolated from the general struggle of life, and more and more infected by the vicious elements of our civilization, it is a grave question whether or not the native races of the Pacific have sufficient stamina to long survive. It seems one sad duty of Christianity to minister at the death-beds of races. This book is provided with crude maps and an abundance of process cuts, some of them very interesting.

Miss Woolson's papers on Mentone, Cairo, and Corfu are reprinted, with some changes, from "Harper's Magazine." The one on Men-

tone takes the form of a story of a party of travellers — in which a professor, a Miss Trencott, and others figure — who have varied experiences, and chat agreeably and brightly thereabout. Miss Woolson shows her literary deftness in this slight narrative, in which boluses of sound information are often popped down our unsuspecting throats. But her remarkable feeling for style signally fails her when she makes the Professor say of the Cornice-road: "The genius of Napoleon, Miss Trencott, caused this wonderful road to spring from the bosom of the mighty rock." The accounts of Cairo and Corfu are straightforward descriptions, without the guise of a conversation among a party of travellers. That of Corfu and the Ionian Sea, being the least hackneyed subject, is perhaps the most interesting in the book. Corfu is for Miss Woolson the isle of magical light and beauty:

"Although the voyage from Brindisi hardly occupies twelve hours, the atmosphere is utterly unlike that of Italy; there is no haze (which is not in the least a mist), that soft veil which makes the mountains look as if they were covered with velvet. But a love of this softness need not, I hope, make us hate everything that is different. Greece (and Corfu is a Greek island) seemed to me all light—the lightest country in the world. . . . The mountains, the hills, the fields, are sometimes bathed in lilac. Then comes violet for the plains, while the mountains are rose that deepens into crimson. At other times, salmon, pink, and purple tinges are seen, and ochre, saffron, and cinnamon brown. This description applies to the whole of Greece, but among the Ionian Islands the effect of the color is doubled by the wonderful tint of the surrounding sea. I promise not to mention this hue again; hereafter it can be taken for granted, for it is always present; but for this once I must say that you may imagine the bluest blue you know—the sky, lapis lazuli, sapphires, the eyes of some children, the Bay of Naples — and the Ionian Sea is bluer than any of these."

While this volume cannot add much to our knowledge or to Miss Woolson's reputation, it is on the whole a readable and pleasant record. The book is illustrated with a large number of soft and pretty wood engravings.

In Mr. Alfred Parsons's book on Japan, we have an artist's notes during a sketching and painting tour in the Land of the Chrysanthemum. Japan is a paradise for two classes of persons — children and artists; and Mr. Parsons, like all his predecessors, luxuriates in the quiet and simple beauty of Japanese art and life. He makes some interesting remarks on the nature of Japanese art:

"The Japanese treatment of landscape is not more conventional than that of Claude or David Cox, or than the shorthand of our pencil-sketches, but it records its facts in a different way. The everlasting question in

art is the imitation of nature; it has never been carried further in certain directions than by Millais and his pre-Raphaelite brethren, or in others than by Manet, Monet, and other modern French, but no one can put in everything; look at a simple bunch of leaves in sunlight against a wall, and think how long it would take to really imitate all their complexities of form, color, and light and shade; some facts can only be given by ignoring others, and the question what is the important thing which must be insisted on is the personal affair of each individual artist in every country where art is unfettered and alive. But in Japanese, as in Byzantine and other Eastern arts, this question is still decided by the practice of past generations, and it will take all the vitality of a strong man to infuse new life into it without destroying its many exquisite qualities. Perhaps when Japanese artists absorb its spirit instead of merely trying to imitate its methods, Western art may help in the direction of freedom; at present I fear its influence has done more harm than good."

In their appreciation of nature, and in their art, the Japanese are traditionalists, and so have little real life and force of individuality; this, at least, is Mr. Parsons's impression. But the bulk of his book has little substance, though it is written in an easy and, in general, accurate style. The many drawings by the author are the feature of the volume. The portrait of O Kazu San is a most delightful bit of *genre*, though slightly marred in the press-work. The cuts on pages 78 and 91 also seem damaged by imperfect press-work.

Mr. E. L. Weeks is another painter-traveller who gives us by pen and pencil his impressions of Asiatic life, but in a region far to the west. Mr. Weeks's route was from Trebizond on the Black Sea by caravan to Bushire on the Persian Gulf, thence by steamer to Kurrachee on the confines of India, and thence by rail through a large part of Hindostan. As far as Julfa in Persia he was accompanied by Mr. Theodore Child, who succumbed, near there, to an attack of typhoid fever. The first part of the journey is described under the form of a journal, the rest under topical heads, "Lahore and the Punjab," "A Painter's Impressions of Rajpootana," etc. Mr. Weeks often writes in an entertaining way, as we may illustrate by a selection from his description of a ride to Jodhpore on a little branch railway belonging to the Rajah:

"When we reached a village, or even a flag-house, with a collection of mud huts in the background, we made a lengthy halt, and when the engineer met an acquaintance we came to a standstill; and on all occasions the gaunt, jackal-faced village dogs trotted alongside for miles, looking up wistfully for the chance bone or crust of bread, or they ran on ahead and barked at the engine. These capricious halts did not, as might be supposed, subject us to the risk of collision, since our train composed the company's entire rolling stock. A

dapper little Thakor or princeling of some sort entered the other compartment of our carriage at one of the way stations, and his crowd of retainers got into third-class carriages some distance off. As he stepped out at every station to issue orders to his people, we had several opportunities of observing him. He was a fair type of the Jodhpore swell, young, with a budding mustache and hair brought down in a large glistening curl over each cheek. His small pink turban, dainty as a lady's breakfast-cap, was cocked jauntily on one side, and he wore a caftan of striped and rainbow-tinted silk; he kindled a fresh cigarette at each station, and his little air of insolent swagger was quite in harmony with the rakish set of his turban and his aggressive side-locks. . . . At one of these stations, where he sent a servant to look for a clean handkerchief among his luggage, the train had to wait until it was forthcoming."

The accounts of Jodhpore and Bikanir, quite remote and little-visited points, are especially interesting. While Mr. Weeks is a pilgrim in search of the beautiful, he does not neglect other aspects, but discourses very intelligently of things military, economic, and social. The book lacks what every well-regulated book of travels should have, a map. On the whole, Mr. Weeks has given us a pleasant and instructive volume both in letter-press and illustration.

HIRAM M. STANLEY.

#### THE MIDDLE-AGE CONCEPTION OF VIRGIL.\*

The intelligent reader of the present day, as he becomes more thoroughly acquainted with the poems of Virgil, and the facts of the poet's life which have come down to us, is more and more impressed that he is dealing with a man who, were he permitted to recross the *irremobilis unda*, would fall naturally into his place as the congenial companion of the choicest spirits of the nineteenth century civilization. Even the fact that his development took place amid pre-Christian and pagan influences would make much less difference than we might at first suppose, since he was singularly free from the characteristic vices of paganism, and singularly near to the fundamental virtues of Christian civilization. We are safe, therefore, in assuming for modern times a saner appreciation of the personality of the poet than has been pos-

\* VIRGIL IN THE MIDDLE AGES. By DOMENICO COMPARETTI. Translated by E. F. M. BENECKE, with Introduction by Robinson Ellis. New York: Macmillan & Co.

MASTER VIRGIL: THE AUTHOR OF THE *ÆNEID* AS HE SEEMED IN THE MIDDLE AGES. By J. S. TUNISON. Cincinnati: Robert Clarke Co.

VIRGIL AND THE TWELFTH CENTURY POETS. By J. S. TUNISON; articles in the "Denison Quarterly," Vol. I., pp. 87-96, 170-178.

sible at any former period subsequent to the Augustan age itself.

That the long-continued gloom between these two outbursts of intellectual light should give rise to distorted visions of his life and character was inevitable. An occasional trace of these distortions appears in modern literature, as in Scott's note to the Lay of the Last Minstrel, II., 17, where the unquenchable lamp that burned in the tomb of Michael Scott, the magician, leads to the quotation of a story from the *Virgilius* of John Doesboreke, according to which the poet has himself cut to pieces and pickled down in a barrel, in order to be rejuvenated by the dripping from a magic lamp under which the barrel was placed. But no systematic collection of these stories existed until the publication, in 1872, of the first Italian edition of Comparetti's *Virgilio nel Medio Evo*, an English translation of which, from the proof-sheets of the second edition, is now before us.

In point of exhaustive research, Professor Comparetti seems to have left almost nothing whatever for any subsequent investigator to do. The work is divided into two parts, the first dealing with "The Vergil of Literary Tradition," and covering the period from the poet's own time down to the age of Dante. This goes, of course, beyond the apparent limits of the title; but the reader will at once see the necessity for this in a work which aims to explain, as well as relate, the facts under consideration. It must be said, however, that in numerous portions of the book one finds page after page of matter so indirectly connected with Virgil as fairly to raise the question whether the prominence of the poet's name in the title is strictly justified. The most important thread running through this portion of the work is the inextinguishable position of the Virgilian poems in the schools of Rhetoric and Grammar, which made it impossible that their author should be forgotten, however unable it might be to prevent misconceptions of his character. The student of Dante, even more than the student of Virgil, will find matter of interest and profit in the fourteenth and fifteenth chapters, wherein the connection between the two poets is so discussed as clearly to display the wide range of Comparetti's attainments in both the classical and the mediæval fields.

The second part treats of "The Vergil of Popular Legend"; and the distinction between a popular and a literary tradition, running down through the ages in parallel but separate course,

is a point which the author is careful to maintain. It would be interesting to enter at length into the substance of these legends, but space will not permit. It is enough to say that the sensible, scholarly, and unassuming Virgil of actual fact grew now into an inspired prophet of the advent of Christianity, and even an actual preacher of its doctrines, in full detail; now into the guardian of his country, building a temple with images which would indicate automatically the outbreak of war in any portion of the Empire; now into the beneficent wonder-worker, able to construct a bronze horse which had the effect of preventing other horses from becoming sway-backed, a bronze fly which prevented other flies from entering the city of Naples, shambles upon which meat would retain its freshness, etc., etc.; now into a devotee of the Black Art, consorting with devils, learning the secrets of their power and surpassing them in their own cunning; and now into an amorous gallant, as far from the author of the *Æneid*, in his relations with women, as one can easily imagine.

The genesis of the ascription of magical power to Virgil, Comparetti traces to the folklore of the city of Naples, where the poet long maintained his residence, and near which he was buried. This view had been generally accepted until the appearance of Mr. J. S. Tunison's "Master Virgil," the first editions of which are dated 1888 and 1890, respectively. Mr. Tunison, whose proneness to penetrate such byways of literature is a matter of tradition at his old college home, began the study of these legends before he was aware of Comparetti's work, but availed himself thoroughly of what the latter had done before his own book was prepared for publication. He maintains that Comparetti has "overdrawn the indebtedness of the literature of the twelfth century to Neapolitan folk-lore"; that the absence of these legends from the lore of Naples to-day "is the complement of the fact that they never had any vital relation to the people of that city"; that a literary rather than a popular origin is indicated by the fact that "the various phases of the legends correspond respectively to the diverse phases of Virgil's personality and learning, as reflected in classical and post-classical criticism"; that there is no necessity for the presumption "that the populace were ever anything but followers in the adaptation of magical fables to the fame of Virgil"; and finally—the central point in his theory—that the connection of these stories (in substance, of almost



world-wide circulation) with the name of Virgil was due "to a disposition in writers and readers favorable to a specific mode of romance writing. A certain kind of incident was credible, when related of a sorcerer. The romances which included this species of incident were popular. Therefore the romances were written, regardless of facts, and even in defiance of facts that were generally known." Connection with famous names of antiquity naturally increased the popularity of such stories, and what name more obvious than that of the author of the *Æneid*? In harmony with the theory is the fact, not adequately accounted for by Comparetti, that this attribution of magical power first appears not in Italian writers but in the Norman Latinists of England and France, spreading into Italy last of all. In order to account for this latter fact Comparetti is driven to attribute to the Italian writers of the time a less degree of the intellectual darkness of the Middle Ages than is perhaps their just due. Mr. Tunison supports his position with ability, and the various legends fall naturally, under his treatment, into a classification based upon their relation to the salient points in the poet's life and work. That Comparetti, in his new edition, should take no further notice of this work than to stamp it in a footnote as "crude and illogical reasoning" speaks more loudly for his determination to stand by his own thesis than for his scientific spirit or his courtesy, and is the more inexcusable when we consider the repeated and emphatic praise which Mr. Tunison has bestowed upon him. As to crudity, Professor Crane ("The Nation," No. 1228) was putting it very mildly when he said that Mr. Tunison's work was "more attractive for the general reader in form and style" than that of Comparetti. It may be added that the same authority credited Mr. Tunison with doing his work "so thoroughly as to leave little room for criticism or suggestion." In the matter of logic, too, Comparetti is open to attack at other points than those assailed by Mr. Tunison. He repeatedly fails to distinguish between "Christianity" and various vagaries into which the organized Church of the Middle Ages was led by perversities of human nature having no fundamental connection with Christianity, and as wide-spread, both in geographical distribution and in recorded history, as the human race: a fallacy from which Tunison keeps himself free, when dealing with the same subject-matter. Comparetti has a private right, of course, to his bias against Christianity, but in

at least two cases he has dragged it unnecessarily into this work; once when he sees in the birth of Christ the advent of one who "was to drive mankind so far back and down from the height of civilization which they had then attained," and again when he asserts that "those who maintain that woman owes a deep debt of gratitude to Christianity . . . maintain what is contrary to the facts."

Mr. Tunison takes a more favorable view of the amount of knowledge which the Middle Ages possessed than does Comparetti. "It is presumed," says he, "that the reader knows the Middle Ages not to have been the time of ignorance described by the common run of writers since the so-called revival of learning. If he does not know this he will need to be told that, considered as literature, and not as a mere philological stalking-horse, the poems of Virgil were as widely read and as well understood in the twelfth century as they are to-day." For this assertion he was taken to task by the late Professor Sellar, in the "Classical Review" (III., 265), and this led him to the preparation of a paper published in two parts in the "Denison Quarterly" under the caption of "Virgil and the Twelfth Century Poets." In this paper the traces of a thorough literary acquaintance with Virgil in the works of two representative twelfth century poets, Joseph of Exeter and Gunther, a German monk, are carefully followed out.

But I have far transcended my limits, and must close with the wish that the "almost marvellous celerity" with which Professor Robinson Ellis tells us that Mr. Benecke translated Comparetti's book had been held sufficiently in check to obviate such absurdities of expression as "This was merely a tribute . . . and are no indication," "*like* Prudentius . . . and so many other Christian poets *did*," the repeated misplacing of the adverb *only*, etc., etc. The absence of any index is utterly inexcusable. We have seen no book in five years the full value of which was so absolutely dependent upon an exhaustive index as is the case with this. Has not the time arrived when reputable publishers should refuse to put their imprint upon such a book without an adequate index?

W. H. JOHNSON.

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VICTOR HUGO's statue for the Place Victor Hugo will not be ready before 1900. At that time also will be published two volumes containing some unpublished papers written at Guernsey, and the letters which he wrote to intimate friends during his exile.

## RECENT AMERICAN FICTION.\*

"Casa Braccio" fills two volumes, but might easily have been compressed into one. Mr. Crawford's fatal habit of indulging in commonplace philosophical reflections, of insisting upon the obvious, has doubtless now become so confirmed that he is not likely to succeed in breaking loose from it. It is all done very neatly, to be sure, but with the neatness that somehow suggests the exasperating perfection of a copy-book model. In this book, for the rest, Mr. Crawford appears at his best. The one subject that he knows better than any other is that of the Roman life of a generation ago, and to this subject he returns in "Casa Braccio," handling it with the ease born of long practice and close familiarity. A more than usually pronounced tinge of melodrama marks the book at several critical junctures, and certainly adds nothing to its strength. The author employs the trick of using some of his stock characters over again, performing it so deftly that the impression is pleasant, and helps noticeably to sustain the illusion that we are living with him in a world of real men and women. In the present instance, our old friend Paul Griggs plays an important role, and our newer acquaintance Crowdie is partly accounted for. When he makes one of his characters poison herself with "hydrocyanide of potassium," Mr. Crawford's usually accurate information fails him for once. "Casa Braccio" is the author's twenty-fifth novel, which is doing fairly well for a career of fifteen years.

The personality of Liszt is the central fact in Mr. Bagby's "Weimar Idyl." To this the love affair of "Miss Träumerei" and her American tenor, the petty gossip of the natives, and the intrigues and jealousies of the music-students are subordinated, although they all play their part in the development of the story. The book, like nearly all musical novels, is over-emotional, and lacking in a nice sense of proportion. The oppressive sentimentality of its atmosphere, the effusive hero-worship of the little group clustered about the Meister and made more or less daft by the association, are elements

\* CASA BRACCIO. By F. Marion Crawford. Two volumes. New York: Macmillan & Co.

MISS TRÄUMEREI. A Weimar Idyl. By Albert Morris Bagby. Boston: Lamson, Wolfe & Co.

HIS FATHER'S SON. By Brander Matthews. New York: Harper & Brothers.

THE AMERICAN IN PARIS. By Eugene Coleman Savidge. Philadelphia: J. B. Lippincott Co.

BUNCH-GRASS STORIES. By Mrs. Lindon Bates. Philadelphia: J. B. Lippincott Co.

THE WEDDING, and Other Stories. By Julien Gordon. Philadelphia: J. B. Lippincott Co.

KIDWYK STORIES. By Anna Eichberg King. New York: The Century Co.

COLLEGE GIRLS. By Abbe Carter Goodloe. New York: Charles Scribner's Sons.

THE FRONT YARD, and Other Italian Stories. By Constance Fenimore Woolson. New York: Harper & Brothers.

DOROTHY, and Other Italian Stories. By Constance Fenimore Woolson. New York: Harper & Brothers.

of weakness in a story which may, nevertheless, infect with some measure of its own contagious enthusiasm the musically-minded reader. Perhaps it is well not to bear too hard upon defects that spring from exaggeration of reverence, seeing how greatly we need that quality in our literature as in our life.

The title of the new novel by Mr. Brander Matthews—"His Father's Son"—almost tells its own story, so frequently does the moralist find occasion to note the degeneracy of our wealthy families in the second generation. We should say that if ever the great American novel gets to be written it is bound to give conspicuous embodiment to this disheartening fact. It matters little whether the fortune of the parent has been honestly or dishonestly won, it proves a curse to the son in so many cases that the rule comes near to being established. The heedlessness of parents, coupled with the enervation of luxurious surroundings and the contagion of the associations that cluster about the possession of wealth in all but rare instances, make up a combination of circumstances that comparatively few young men have the stamina to resist and to conquer. No ideal is more in need of inculcation in our American society than the Goethean

"Was du ererbt von deinen Vätern hast,  
Erwirb es, um es zu besitzen."

and no worthy ideal of conduct, it must be added, is less frequently sought after and attained. We cannot help regretting that Mr. Matthews should not have made more than he has of so great a theme. His typical case of moral disintegration is rapidly sketched from surface indications; not from within, as it must be to become effective. In this treatment the dramatic bent of the author is apparent; he may say that the psychology of the matter is to be understood, but in a novel we may rightly ask for a certain amount of explicit psychology. The addition of this element to the others so skilfully compounded would certainly have added much to the force of the novel, and without more of it than is given us the awakening of vicious instincts in his hero is not adequately accounted for. As a study of the sinister side of Wall Street financiering, the book is a marked success; its thrusts are keen, and its logic is convincing.

"The American in Paris" may best be described as an anecdote history of the Franco-Prussian War, the siege of Paris, and the Commune, interspersed with numerous quotations from state papers and personal memoirs—the whole treated in a style of sophomorical flamboyancy. The story, aside from this, is hardly worth mentioning, and any attempt to account rationally for the extraordinary conduct of the American hero is quite beyond our powers. The author, we suspect, is a jingo, and it is well-known that the jingo scorns the commonplace intellectual processes of ordinary mortals. So pretensions and badly-written a book has not often come into our clutches.

"Bunch-Grass Stories" is as pretty a name as another, and in the case of Mrs. Bates's collection

it serves as pretext for an exceptionally graceful cover design. We presume that bunch-grass is a characteristically Western product, for all but two of the eight stories are told of the West—the West of the later settlements—and “seek to embody the spirit of the transition time.” Mrs. Bates, we may say at the outset, has been surprisingly successful in her task. She has known at first-hand the frontier life whereof she writes, and her tales bear out the statement that it was “full of zest.” More than once they suggest the similar work of Mr. Bret Harte, and their direct, picturesque, vivid quality stirs the blood with a keen sense of the robust life which they depict. Perhaps the most striking thing about them is that they should have been written by a woman, for their point of view is distinctly masculine, and we listen in vain to catch the feminine note. If we catch it at all, it is in the two stories “of other days and other wheres,” which we cannot but feel to be misplaced in this group. They are fantastic and unreal; their fellows are throbbing with vigorous life. The contrast is as great as possible between “The Great Concern” and the story of Iphigenia at Aulis, and it is almost wholly in favor of the former.

Three or four longish stories and a couple of very short ones are the contents of Mrs. Cruger's new volume. We should infer that they were the sweepings of the writer's desk, so inferior are they to the greater part of her work. They are mostly about people of intense emotions, and their atmosphere is that of the hot-house. Their artificiality and crudeness of coloring produce an unpleasant effect, and the occasional clever touches do little to counteract it. They are, moreover, for the most part sadly lacking in the constructive art that the writer has, in some of her longer works, shown herself to possess.

Holland has provided inspiration for artists of many sorts, but rarely for more genuine and sympathetic work than Mrs. King's “Kitwyk Stories.” There are just a dozen of them, linked by a common scene and common characters, vividly depicting the quaint life of a sleepy Dutch town, and brimming with alternate humor and pathos. They range from grave to gay, from burlesque to tragedy, and every episode is a delight. Who could forget, for example, the story of the dominie expounding scripture from his pulpit, and all the time guiltily conscious of the fact that his coat-tail pockets conceal a fragmentary sausage, and that the sacristan's dog, keen upon the scent, is lurking somewhere behind. As for “The Wild Huntsmen of Kitwyk,” whose exploits are wrought in a vast cabbage-patch, and whose only embarrassment is that the rabbits are so tame that they will not get far enough away to be properly aimed at, the humor of the situation is entirely irresistible. The thing is as good, in its way, as Tartarin's lion-hunt in the Algerian cabbage-patch. In fact, there are many scenes in Mrs. King's book that suggest the doings of the Tarasconnais, and M. Daudet, had he been a Dutchman,

might have written of the good burghers of Kitwyk in a similar strain. The cover of the book, in blue Delft, and the drawings by Messrs. Edwards and Sterner, harmonize with the text, and add not a little to the charm of this delightful book.

Miss Goodloe's “College Girls” are healthy and well-bred specimens of feminine humanity, and she contrives to interest us in their doings. They are denizens of Wellesley College, and their thoughts are not all of books. Each one of the fourteen stories in this collection is based upon a distinct idea, worked out with skilful economy, and produces a singular impression of completeness. This fact, together with the touches of comedy and sentiment that alternately enliven the pages, gives artistic value to what is otherwise a slight performance. If such a book has any lesson, it is that the higher education of woman does not make her any less feminine than she would be without it.

Two volumes of stories by the late Constance Fenimore Woolson have been added to the considerable list of books bearing her name. The six stories of the one volume and the five of the other all relate to Italy, where the writer spent the closing part of her life. But, although the scenes are Italian, the characters are for the most part expatriated Americans, who speak and act very much as they would have done at home, except that they have more interesting things to do and talk about. Most of these stories are swift character-studies, filled with much animated chatter of the sort that passes for conversation in our feverish modern society, and only now and then are the springs of life for a moment touched. They are finished work, and consequently satisfactory in a way, despite their limitations. Two or three of them display considerable inventive skill, while others have fine-spun analysis as their chief element. Perhaps the most striking of all is the story of “The Front Yard,” with its simple pathos and its wholly original conception. All of the stories have had previous publication in the magazines.

WILLIAM MORTON PAYNE.

#### HOLIDAY PUBLICATIONS.

##### II.

First in order and importance among the volumes before us for treatment in our second article must be ranked the two stately volumes, entitled “Constantinople” (Roberts) by Edwin A. Grosvenor, Professor of European History at Amherst College, and formerly Professor of History at Robert College, Constantinople. Professor Grosvenor's book is a serious and scholarly work, the result of years of arduous labor and research; and we include it in the present category only by reason of its sumptuous make-up and unusual pictorial attractions. That it is not, like so many books of the kind, a mere learned compilation, a mosaic of laborious gleanings from the authorities, the warmly commenda-



tory Introduction supplied by Gen. Lew. Wallace well serves to show. A necessarily hurried examination of the work inclines us to endorse without qualification General Wallace's characterization of it as a History of Constantinople which will not merely serve every want of the tourist, student, and general reader, but be indispensable to every library for purposes of reference. Let us add that it is precisely the store-house of historical, archaeological, and topographical facts long needed by tourists to enable them to "do" Constantinople intelligently and profitably, and to dispense with the greedy and pestilent horde of "guides" thrust upon the helpless pilgrim by the Pera landlords. The volumes are copiously and informingly illustrated with photographic plates which, in point of subject, fairly beggar description — portraits, views, cuts of tombs, buildings, bas-reliefs, antiquities, street-scenes, etc., following each other in bewildering variety. Several good maps and charts are added, and there is a chronological list of Emperors and Sultans, and a good Index.

A graceful gift to a friend of bookish tastes would be a copy of Mr. W. Roberts's "The Book-Hunter in London," a well-made, handsome volume, of which Messrs. A. C. McClurg & Co. are the American publishers. The author is an authority on book-collecting, and his work is the first serious attempt, we think, to give a fairly comprehensive history of that fascinating pursuit, as carried on in the British metropolis. The work is, he says, "the outcome, not only of material which has been accumulating for many years past, from published and unpublished sources, but also of a long and pleasant intercourse with the leading collectors and booksellers in London, not to mention a vigorous and constant prosecution of one of the most pleasant and instructive of hobbies." Mr. Roberts's scholarly and matterful work deserves much fuller treatment than can be accorded it here; and we must content ourselves with describing it in a general way as a storehouse teeming with facts and anecdotes of the greatest interest to collectors and amateurs, and to bookish people generally; the whole being set forth in a very genial and agreeable style. The matter is conveniently arranged under such captions as: "Early Book-Hunting," "Book-Auctions and Sales," "Bookstalls and Bookstalling," "Some Book-Hunting Localities," "Some Modern Collectors," etc. The humors of the subject are not neglected, — and we need scarcely say that the Chicago collector (by no means such a *rara avis* as the author seems to fancy) comes in for a share of notice. Somehow, everyone seems to feel himself entitled to gird at Chicago the moment any topic germane to culture comes up for discussion; and yet Mr. Warner years ago was far-sighted enough to predict that when Chicago *did* take hold of culture she "would make it hum." Mr. Roberts, however, on the authority of a London dealer, tells a story (largely apocryphal, we dare say) of a "stylishly-dressed man" who walked briskly into his shop saying, as he

pointed to a "sample lot" outside: "'I'll take these books; and, say, have you any more of this kind with this shield onto them?' pointing to the bookplate attached, which bore the arms and name of a good old country family. . . . 'What's yer figger for them, anyway? See here, I start back to Chicago to-morrow, and I mean to take these books right back along. I'm goin' to start a libery thar, and these books will just fit me, name and all. Just you sort out all that have that shield and name and send them round to the Langham at seven sharp. I'll be round to settle up; but see, now, don't you send any without that name-plate, for that's my name, too, and I reckon this old boss with the daggers and roosters might have been related to me some way.' " Just where this Chicago bibliophile acquired his amazing dialect will be a mystery to his puzzled fellow-townsmen who read the story. We have included Mr. Roberts's book in the present category largely by reason of its attractive make-up and its profuse illustrations, which embrace a great number of portraits of noted collectors and dealers, cuts of famous shops and stalls, rare texts and title-pages, bookplates, etc. The tasteful cover design calls for its word of praise.

Not a few readers will feel misgivings at the publication of Mr. W. Hamilton Gibson's "Our Edible Toad-Stools and Mushrooms, and How to Distinguish Them" (Harper), but examination of the book will show no real cause for alarm, for the writer has been more than necessarily timid in his suggestions, and sounds the danger-note so persistently and obtrusively that the wayfaring man in search of mushrooms for his dinner-table, though a fool, is not likely to err in consequence of Mr. Gibson's advice. The simple fact of the matter is that our woods are full of delicious mushrooms of the edible sort; that, although there are also noxious species to be found in their company, it is not a difficult matter to make a safe selection, and that the knowledge by which the edible fungi may be distinguished from the poisonous ones is worth the pains required to master the directions given in Mr. Gibson's book. Indeed, it is not fair to speak of reading such a book as a painful experience at all, for the author is not only an accurate scholar (as far as he goes), but two kinds of an artist as well — with the pen and with the pencil or brush. His book is a very beautiful one, with thirty colored plates remarkable for truth of design and delicacy of tint, a still greater number of illustrations in black-and-white, many passages of fine descriptive writing, and, last but not least, an appendix of receipts for the practical uses of the kitchen. Armed with the facts to be got from this book, and keeping it at hand for the process of verification, one may safely sally forth in quest of edible mushrooms, and as safely indulge in the epicurean delights that they afford. Here, at least, is a holiday book that is not only charming to read and look at, but is also of solid practical use, and hardly to be spared from the library of the country house.

Among gift-books combining high literary qualities with fastidious workmanship and moderate price, the season's publications of Mr. Thomas B. Mosher, Portland, Me., are deservedly conspicuous. Mr. Mosher's charming "Bibelot" edition of FitzGerald's "Omar," published a year ago, will be fresh in the recollection of many book-lovers. The edition was a small one, and quickly exhausted. An *édition définitive* of this classic has now been produced, with several new features, among them an intelligent sketch and appreciation of FitzGerald by Mr. W. Irving Way, two poems by Mr. Theodore Watts, and a bibliography. The text of the first and fourth (original) editions is given, with the variant readings of the other two. It will be difficult to plan a better or more attractive presentation of the work than that now devised by the taste and judgment of Mr. Mosher. The qualities that make this little book so attractive are shared by Mr. Mosher's two additional volumes in the "Bibelot" series—a selection from the lyrics of Rossetti, and Symonds's translation of the sonnets of Michel Angelo. The former volume includes "The Blessed Damozel," "Jenny" (with some variant readings), the translations from Villon, the shorter ballads, and a score of the best-known lyrics. Mme. Darmesteter's tributary "Canzone" serves as an appropriate foreword. The Michel Angelo volume has a frontispiece head of Vittoria Colonna, and the notes of the translator. Mr. Mosher opens what he happily calls the "Old World Series"—volumes a trifle smaller than the "Bibelots"—with a reprint of Mr. Lang's ever-delightful translation of "Aucassin and Nicolette." The original etched title-page is reproduced, together with Mr. Lang's introduction and "Ballads of Aucassin." We are also given Mrs. Marriott-Watson's "Ballads of Nicolette" and Mr. Stedman's "Provençal Lovers," without which latter poem, as the editor remarks, "the edition would be incomplete." Last of all, Mr. Mosher has issued the daintiest imaginable edition, printed on Japan vellum, of Pater's "The Child in the House," with the obituary sonnet by "Michael Field."

In a thin oblong octavo entitled "The Quest of the Holy Grail," Messrs. R. H. Russell & Co. reproduce the series of paintings done by Mr. Edwin A. Abbey for the decoration of the Delivery Room of the Boston Public Library. The plates enable one at least to enjoy Mr. Abbey's fine and romantic conceptions, and even to form a notion of the general technique and rich effects of color and chiaroscuro of the original works. The artist has preserved throughout the mystic romanticism and chivalric-religious symbolism of his difficult theme; and the details of costume, ritual, and accessories appear to be historically accurate. He has taken as his hero the British Sir Galahad, the Parzeval of the continental versions of the legend, arranging the sequence of adventure to suit the exigencies of pictorial treatment, and drawing from various poetical sources, but mainly from Robert de Borron,

Walter Map, Wolfram of Eschenbach, and Chretien of Troyes. The five plates given (the original series is not yet completed) represent as many phases in the life of Galahad and in his quest of the Grail. In the first picture he is shown as an infant in the arms of a nun, visited in the convent by an angel who bears the mystic cup. The second represents the knightly of Galahad. The third is an elaborate and highly dramatic composition, showing the Knights of the Round Table seated in Arthur's Hall, the *motif* being the fable of the seat Perilous fashioned by the enchanter Merlin. The fourth plate shows the beginning of the Quest, the design representing the Knights about to set out on their mission; and in the fifth we see Galahad's "First Coming to the Castle of the Grail." The text gives a brief outline of the history of the Grail Legend, together with the artist's comments on the plates.

An enticing little volume, which to see is to wish to handle, is Messrs. Macmillan & Co.'s collection of "Moral Tales" from Marmontel, in a revised translation and with an Introduction by Mr. George Saintsbury. Mr. Chris. Hammond is the illustrator, and the form of the volume is generally similar to that of the same firm's familiar green-and-gold editions of "Cranford," "The Vicar of Wakefield," etc. If the reader have a literate taste and his due share of fancy, let him turn to this still fresh and fragrant garland of (in the qualitative sense especially) eighteenth-century tales. Marmontel was a gifted, versatile man, whose mind was tinged with the peculiar doctrines and enthusiasms of his day, as his style was with its neo-classicism. He was a true *conteur*, a weaver of quaint conceits and romantic fancies in the manner of Crébillon the younger and of Marivaux; and in these "exquisitely finished tales" of his, as Mr. Ruskin styles them, one may find a refreshing contrast to the dusty realism of our modern Gradgrinds, who, by some strange inversion of the normal order of things, have gotten out of their native thistle-field of reporting and statistics, into the rose-garden of fiction. Essentially a man of his time, Marmontel's writings—the *Contes Moraux* scarcely less than the memoirs and treatises—are saturated with its peculiar spirit. He was a *philosophe* too—of the *salons*, indeed, and well below those leaders of the Eighteenth Century Renaissance who sapped the citadel of the old intellectual and political order, and headed the assault upon the crowned and the cowed foes of light and liberty. The *Contes Moraux*, then, may be read either as tales pure and simple, or as documents of the period, as the reader please; and from either standpoint he will be well repaid. Mr. Saintsbury's rather lengthy Introduction is informing and vivaciously written, and Mr. Hammond's illustrations are pleasing.—Another new volume in the charming "Cranford series" presents a collection of Mary Russell Mitford's "Country Stories," illustrated by George Morrow. The tales, of course, are charming in style and theme, and Mr. Morrow's

pictures have quite a Hugh Thomsonish flavor — which is commendation enough. The titles include "The London Visitor," "Jesse Cliffe," "The Beauty of the Village," "Town versus Country," "Honor O'Callaghan," etc.

Mr. W. D. Howells's garland of brief poems, "Stops of Various Quills," is issued in Holiday apparel by Messrs. Harper & Brothers, and cleverly illustrated by Mr. Howard Pyle. Touching the essentially poetic quality of the work, it cannot be said that the flight of Mr. Howells's muse is either lofty or well sustained. His numbers lack music, and his style lacks distinction; but the verses are always thoughtful and virile, and lack of form is partly atoned for by pith and manifest sincerity of matter. There is a sombre tone throughout, which will be a little surprising to those who know only Mr. Howells's crisp and buoyant prose; and it is this, perhaps, which has inspired Mr. Pyle's particularly dismal frontispiece. Illustration and decoration are finely done, for the most part, and not overdone — which is a *desideratum* in books of the kind.

Very pretty and dainty is Messrs. Little, Brown, & Co.'s quartet of brief romances of George Sand: "François the Waif," translated by Jane Minot Sedgwick; "The Devil's Pool," translated by Jane Minot Sedgwick and Ellery Sedgwick; "Fadette," translated by Jane Minot Sedgwick; and "The Master Mosaic Workers," translated by Charlotte C. Johnston. The edition is limited to 750 copies, and each little volume, *simplex munditiis*, is a jewel of quiet, artistic book-making. Etched frontispieces, Windsor hand-made paper, and the clear print of the De Vinne Press, complete a material ensemble that offers little room for cavil. The volumes, with one exception, deal with a phase of French life that George Sand is perhaps unexcelled in portraying; and the publishers may be congratulated on their selections.

A unique volume of quasi-artistic interest is Mr. Charles Hiatt's "Picture Posters" (Macmillan), being a short history of the illustrated placard, with many reproductions of choice and curious examples in all countries. While we cannot fully agree with the author as to the palæolithic antiquity of the poster (the cave-dweller, he thinks, "must surely have possessed the essential idea of it"), the device is certainly obvious enough to have presented itself to the mind of a very primitive advertiser. There is in the Louvre collections a papyrus, which may be fairly called a poster, dating back to 146 B. C., and offering a reward for the apprehension of two slaves escaped from the city of Alexandria. Mr. Hiatt's illustrations embrace many photographic cuts of French, English, German, and American posters, most of them ingeniously grotesque, many in the unmeaningly-hideous style of Mr. Aubrey Beardsley, and a few really graceful and artistic. The list of considerable artists who have condescended to this sufficiently rank form of the "pot-boiler" is such as to give color to Mr. Whistler's contemptu-

ous dictum that "Art is on the town," and to the theory that the coming art-patron is the enterprising vendor of soaps and patent pills. The volume contains much curious matter, pictorial and otherwise, and should have a passing vogue.

We spoke not long ago of the first two volumes in Messrs. Houghton, Mifflin & Co.'s attractive re-issue of the art-histories of Mrs. Jameson. Three more volumes, now published, complete the series. They are as follows: "Legends of the Monastic Orders," "Legends of the Madonna," and "Memoirs of Italian Painters." All are abundantly illustrated, and supplied with notes embodying the work of recent critical scholarship. The series of illustrations in the "Memoirs of Italian Painters" is entirely new. Miss Hurl, who has done the editorial work upon all these volumes, is to be congratulated upon the knowledge and taste brought by her to this delicate task.

Last year Messrs. D. Appleton & Co. issued a handsome *édition de luxe*, limited, of Dumas's "Three Musketeers," translated by Mr. William Robson, and enriched with 250 illustrations by Maurice Leloir, engraved on wood by J. Huyot. The same house now offers a far less expensive edition of this work, which for all practical purposes is as good as its more luxurious predecessor, or even better. Leloir's work is exceedingly spirited, the plates are bright and clear, and altogether the volumes present a most inviting and readable appearance.

Messrs. George Bell & Sons of London publish, and Messrs. Macmillan & Co. import, an interesting if rather desultory work on "Modern Illustration," put together by that undefatigable bookmaker, Mr. Joseph Pennell. The author observes in his preface, in his usual pleasant way, that the book is "but a sketch of what I think is the most important work of this century; from which I know I shall be told I have omitted almost all that I should have included, and inserted much that should have been omitted." Now we do not think that the "unknown or anonymous nobodies," as Mr. Pennell styles his critics, will be quite so hard on him as that comes to. His examples are undeniably well chosen, and, space limitations considered, representative; and the only fault we have to find with his book on its pictorial side is that the author has over-modestly refrained from inserting in it specimens of his own often admirable drawings. Mr. Pennell at his best ranks with the first half-dozen illustrators of to-day; and the fact should have been recognized, even in a book of his own compiling. The volume being a small one, and inclusive of many names, the text is necessarily little more than a good *catalogue raisonné*. It is marked, however, with the author's usual peculiarities of style, including a certain snappishness and cocksureness — qualities which have done even more than Mr. Pennell's inaccuracies as a chronicler and heresies as a critic to bring the swarm of "anonymous nobodies" about his ears. Like too many artists (lit-



erary ones not excepted), Mr. Pennell ill brooks the rivalry of the dead; and he has his usual quota of sharp things to say of past celebrities. Mr. Pennell's narrative, however, is lively and entertaining; and it contains a good deal of information as to modern French, German, English, and American illustrators and their methods that the reading public will be glad to get, and which cannot be got in any other single book that we know of. The plates, of course, form the main attraction and real *raison d'être* of the volume; and of these there are some 140, full-page and vignette, forming a decidedly interesting collection.

Mr. Philip Gilbert Hamerton's graceful and thoughtful study of "Painting in France after the Decline of Classicism" (Roberts), illustrated with fourteen full-page photogravures after characteristic paintings of Aubert, Courbet, Tissot, Corot, Brun, Lobreichon, Landelle, and others, should find favor with those in quest of a sound, pictorially attractive, and moderate-priced art-book. The plates are exquisite examples of process-work, and the subjects are chosen with the author's usual correct taste. Mr. Hamerton's essay is an altogether charming piece of work—all in all, the best summary appreciation of the spirit and method of modern French art and of its representative exponents that we remember to have seen. The peculiarities of such men as Tissot, Manet, Courbet, Flandrin, and the rest, are brought out with a few swift and felicitous touches, the justice and delicate discrimination of which must at once strike anyone with the slightest critical knowledge of those painters. Especially acute are the brief remarks on Edouard Manet, the end and aim of whose art, Mr. H. thinks, "*est simplement la tache*"—*la tache* being perhaps the best rendered here as "the patch." As David used to teach that, in painting, the outline is everything, while others hold that modelling is everything, so our ultra-impressionist Manet may well say that *la tache* is everything. With purely technical aims, any subject whatever suits Edouard Manet, if only it presents a suitable arrangement of variously colored patches. Let the reader recall, for instance, one of his marvellous stubble-fields, with the long rows of pyramidal ricks, the whole glorified and empurpled by the slant rays of the westering sun, and the truth of Mr. Hamerton's characterization will appear. We regret that no example of Manet's work is given; though it is perhaps ill-suited to reproduction.—The same house issues, in simpler style, another of Mr. Hamerton's works, "Imagination in Landscape Painting," with twenty-seven illustrations after Claude, Ruysdael, Cuyt, Turner, Constable, and other masters to whom Nature was an inspiration rather than a model to be literally copied by the art (as some one sagaciously called it) "of representing objects deceptively in relief on a flat surface." The imaginative landscape painter is distinguished from the mere copyist in that he is interested in natural objects not, as the author well puts it, "for themselves alone, but because he per-

ceives in them certain obscure analogies with the moods of man." This thesis Mr. Hamerton develops, with his usual delicate analysis and wealth of illustration, through twenty readable chapters. The book should make a pretty and valuable gift for those who can appreciate it.—While speaking of this work by Mr. Hamerton, we should mention that another attractive edition of it, at moderate price and with well-executed illustrations, is issued by Messrs. Macmillan & Co.

Messrs. Henry T. Coates & Co. issue, in two tastefully ornate volumes bound in white and gold and encased in crimson slip-covers, the "Spain and the Spaniards" of that sprightly and romantic Italian traveller, Edmondo de Amicis. The work is newly and admirably translated by Mr. Stanley Rhoads Yarnall from the tenth Italian edition, and is enriched with forty-seven excellent full-page photogravure plates of Spanish scenery, buildings, street scenes, paintings, etc. De Amicis is a delightful writer, and his "Spain" is one of his most delightful books—still perhaps the best, and certainly the most brilliant and picturesque, Spanish travel-book extant, though very good ones have been written by Gautier, and by our countryman, Mr. Henry T. Finck. The work is one of the choicest and best conceived gift-books on our list.—The same firm offers this year a revised and enlarged edition of that standard anthology Coates's "Fireside Encyclopedia of Poetry." The popularity of this work is attested by the fact that the present is the thirty-first edition, and the freshness of the present revision by its inclusion of some of the recent pieces of Eugene Field and Mr. Riley.

A slightly and suitable Christmas gift for a friend engaged in wrestling with the knotty problem of building a new house, or the perhaps knottier one of altering an old one, would be a copy of Mr. Louis D. Gibson's "Beautiful Houses" (Crowell), a sort of sequel, we take it, to his useful and practical work on "Convenient Houses" of some months back. Since the publication of the latter work, Mr. Gibson, who is a professional architect, has been abroad for the purpose of studying European architecture at first hand and in detail; and the present volume is largely the outcome of his trip. It is partly historical and descriptive, yet essentially suggestive and practical; and the intelligent reader cannot fail to gather from it many valuable hints as to the possibility of adapting the beauties and merits of foreign houses to the exigencies of American life and construction. Mr. Gibson, whose æsthetic sense is evidently offended by the costly yet hideous "residences" that shock the trained eye at every turn in the fashionable quarters of our cities, has a good deal to say on the sound text that *all* buildings, however modest, may be artistic; that the cottage occupied by a clerk or bookkeeper who earns a hundred dollars a month is often a gem of good taste, while the "palatial abode" of the pork-packer or brewer who employs him is an architectural horror; that there is no good reason, pecuniary

or other, for ugliness; and that, in fine, the cost or elaborateness of a house is no measure at all of its beauty, save in the eye of the vulgar. The text is divided under the main headings: "House-Building an Art," "The World's Homes," "Some House Plans," "Materials and Details." There are a great many illustrations, full-page and vignette, embracing choice examples of foreign and American houses, plans, details, etc.; and these are handsomely reproduced. The book forms the supplement needed by its extremely practical predecessor.

Lovers of the writings of Mr. John Burroughs will at last have their eyes gladdened by the sight of a really ideal edition of his works—the "New Riverside" (limited to 1,000 copies), in nine duodecimo volumes, from the press of Messrs. Houghton, Mifflin & Co. In design, material, and finish, these little volumes seem to us well-nigh flawless. They are clearly printed from new plates, on special paper, and bound in the style of simple elegance characteristic of this firm's choice publications. Illustration and ornamentation are precisely what they should be—thoroughly artistic and not overdone. They consist of etched frontispieces and engraved half-titles suggested by passages in Mr. Burroughs's works, and were designed by Messrs. Charles H. Woodbury, Sidney L. Smith, and W. H. W. Bicknell; and there are several etched portraits of Mr. Burroughs. Author, publishers, and artists are to be heartily congratulated on these beautiful volumes, which challenge, from cover to cover, comparison with examples of the best English and Continental book-making.

An extremely choice and elegant three-volume edition, printed at the De Vinne Press and limited to 750 copies, of Marie-Henri Beyle's ("De Stendhal's") fine romance, "La Chartreuse de Parme," translated by E. P. Robins, comes to us from Messrs. G. H. Richmond & Co., of New York. The connoisseur of fine book-making may well linger over the charms of these refined and captivating little books. The binding, a delicate neutral tint with gilt stamp, is in the best taste; the print is clear and open—a model page; and there are thirty etched plates, gems of Gallic *esprit* and daintiness, by G. Mercier, after the designs of V. Foulquier. "Chartreuse de Parme" is easily Beyle's masterpiece in the department of fiction—"in any case," said Balzac, "a wonderful production, *le livre des esprits distingués*." Written in 1830, at Padua, and inspired by a chance narration of the striking (if not altogether laudable) adventures of the Duchess Sanseverina, it presents a vivid picture of Italian manners in Napoleonic times, as well as of scenes and events incidental to the French invasion of Italy. The translation of the work is easy, flowing, and idiomatic.

Mr. Alfred C. Eastman has collected and illustrated with considerable taste twenty-six "Poems of the Farm" (Lee & Shepard), from various authors—Holmes, Whittier, Higginson, Madison Cawein, Mary E. Wilkins, S. W. Foss, and others. Most

of the pieces are sentimental, some are humorous; and Mr. Eastman's drawings range from bits of rural landscape and *genre*, to decorations and emblems indented in the text or strewn on the margins. The effect of the whole is pleasing enough; and the verses in the book appeal strongly to that very large class of town-dwelling Americans whose earliest and fondest memories are associated with the farm—with a phase of life which, we venture to say, is most pleasing at a distance, like a mosaic. As a matter of fact, your typical American gets away from the farm as soon as he can, and only returns to it when he must. But he likes to sentimentalize about it; and Mr. Eastman's pretty book is a capital one to assist the process.

All true New Englanders will appreciate the tasteful small-quarto volume entitled "Old Boston" (Lee & Shepard), in which are reproduced, generally in satisfactory form, the fine collection of etchings made by Mr. Henry R. Blaney, representing historic buildings and street scenes in the famous capital of Yankee-land. Many of these buildings are well-known landmarks, some of which still remain, though others have long since disappeared. The collection includes many fine specimens of Colonial architecture, and public and private buildings of more recent date. Among the views are the Old State House, Faneuil Hall, Lamb Tavern, Birthplace of Paul Revere, Sheafe House, Liberty Tree, Green Dragon Tavern, Birthplace of Cotton Mather, Old Boston Theatre, Old South Church, Old Province House, Boston in 1768, etc. Each illustration is accompanied by explanatory text, giving an historical account of the building represented.

An inviting, artistic looking book, embellished with eleven etchings and twenty pen-and-ink sketches by Mr. H. Hovell Crickmore, is "Old Chester"—one of Messrs. Charles Scribner's Sons' importations. Mr. Crickmore, a native Cestrian and a capital *cicerone*, is the author as well as illustrator; and it is an open question in which capacity he is the happier. Most of the etchings are admirably done, and the reproduction bears comparison with first-class American work. Quaint old sixteenth-century Chester is fast vanishing before the tooth of time and the vandal hand of the restorer; and the past twenty years especially have wrought havoc with many a picturesque nook dear to artist and antiquary. While many an antique gem of stone and timber still remains, these are largely tottering to decay; and, says Mr. Crickmore, "we must be up and doing if we would secure the semblance of their scarred and wrinkled features before they vanish forever." It is in pursuance of this pious aim that he has prepared the present volume—a beautiful memorial of the storied remains of "Old Chester."

Few persons know much about the beautiful industrial art of fan-painting, or of its masterpieces. The loan exhibitions at South Kensington in 1870, at New York in 1882 by the Society of Decorative Art, and in 1891 by the Grolier Club, gave a great

impulse to the collection and decoration of fans; but the opportunities of seeing these are very rare, the private collections in which they are treasured not being accessible to the public. The subject, so far from being a frivolous one, has a history which cannot be treated thoroughly without entering somewhat into the social and artistic history of many nations. To supply such a history, and to reproduce some of the most interesting examples of the art, is the object of "A Book about Fans" (Macmillan). The text is highly interesting, and the illustrations in photogravure, twenty-nine in number, cover a great variety, from the old Etruscan and Chinese specimens down to the work of the moderns, Vibert, Leloir, Wattier, and others. From the concluding chapter, "Fan-Collecting," may be learned somewhat of the encouragements and difficulties for the enthusiast in this field. In one way, fans are more puzzling than silver or china; for they have no hall-mark or factory stamp, and the old ones are almost never signed. Yet a little study of these exquisite butterflies of art will give an interesting idea of what may be called the philosophy of style in decoration, and for such a purpose the handsome volume just issued will serve as a valuable aid.

Messrs. T. Y. Crowell & Co.'s new two-volume edition of "The Poetical Works" of John Keats is a very desirable exact reprint of Mr. J. Buxton Forman's latest edition, with its complete editorial apparatus of notes, appendices, etc. The Forman edition contains everything in the way of verse that Keats is known to have written; and the present publishers have added an acceptable feature—a good biographical sketch of the poet, by Mr. Nathan Haskell Dole. The volumes are prettily bound in maroon and gilt, and the text is clearly printed on fair paper. The edition is an inexpensive one, despite its liberal pictorial attractions, the latter embracing some excellent portraits, together with drawings of views suggested by Keats's poems, or of scenes associated with his name.—Uniform with the above are two-volume editions, from new plates and with new illustrations, of Moore's "Complete Poetical Works" and Jane Porter's "The Scottish Chiefs." Price considered, these are very desirable editions of these standard works.

A comely Christmas edition of "Ian Maclaren's" popular novel, "A Doctor of the Old School," with copious illustrations by Mr. F. G. Gordon, is issued by Messrs. Dodd, Mead & Co. Mr. Gordon's drawings are capably done, albeit he seems to us to have invested the face of the good Doctor MacLure with an even more than Caledonian harshness of feature. A special preface to this edition is furnished by the author, in which he answers the often repeated question, "Was there ever any doctor so self-forgetful and so utterly Christian as William MacLure?" emphatically in the affirmative: "Not one man, but many in Scotland and in the South country; I will dare prophecy also across the sea." The rich and tasteful binding of the volume deserves special mention.

"Literary Shrines" and "A Literary Pilgrimage" (Lippincott) are the titles of two tasteful volumes in red buckram, the work of Dr. Theodore F. Wolfe. The former is devoted to the homes and haunts of American authors, the Concord group in particular; while the latter treats in similar fashion of a number of English authors. The books are pleasantly written, interspersed with bits of description and anecdote, and are inspired by a genuine, if somewhat indiscriminating, literary feeling. Each volume has a number of pretty illustrations.

"One of the greatest pleasures I have known" is the phrase with which Mr. H. S. H. Waylen describes the task of selecting a hundred or more pages of "Thoughts from the Writings of Richard Jefferies." Few men have known nature so intimately as Jefferies, or written of her so tenderly and so well. His work abounds in quotable passages of the deepest beauty, and it was a happy inspiration that impelled Mr. Waylen to prepare this little book. The volume is very prettily printed in red and black, and bound in covers decorated with a strikingly imaginative design. (Longmans.)

Messrs. Little, Brown, & Co. issue, in continuation of their excellent shelf edition of the romances of Alexandre Dumas, a new series of six volumes embracing "Ascanio," "The War of Women," "Black, the Story of a Dog," and "Tales of the Caucasus,"—each a shapely, neatly bound, and well printed duodecimo, with an etched frontispiece by E. Van Muyden or Eugène Grivaz. We have had frequent occasion to praise these series of standard well-translated works, the form of which is now too familiar to call for special description.

A book large enough, certainly, not to be lost sight of by Christmas buyers, and furnishing in its end less profusion of illustrations and general mechanical excellence, combined with substantial contents, sufficient claim to be regarded as a gift-book *par excellence*, is the new edition of "Webster's International Dictionary" (G. & C. Merriam Co.) The fortunate young man or woman who receives this noble work will possess a copy of what is perhaps the most remarkable single volume in the world, and one that in itself may be made the foundation of an education; while scholars and literary workers find that, whatever other dictionaries they may possess, the "International" has special merits of its own that make its presence a necessity in every well-ordered library.

A generous royal octavo compiled by Mr. William Ellis Seull and published by Messrs. John C. Winston & Co., Philadelphia, presents a copiously illustrated sheaf of descriptions of "Westminster Abbey and the Cathedrals of England," from the writings of Deans Farrar, Milman, Stanley, and other authorities. The pictures comprise a great variety of photographic views, exterior and interior, of the great English cathedrals and their more noteworthy architectural and artistic details, together with many interesting portraits of such leading clerical lights as Deans Stanley, Farrar, Milman, and



Church, Canon Liddon, Archbishops Tait, Benson, Magee, and MacLagan, Bishops Lightfoot, Westcott, Woodworth, Wilberforce, etc. The plates are fine examples of the capabilities of the half-tone process; and altogether the equipment of the work is remarkably good, in view of the modest price asked for it.

A thin quarto volume of a somewhat "churchly" flavor, bearing the non-committal title "Crowns" (A. S. Barnes & Co.), is a work that almost defies definite description. Each left-hand page presents a text containing some allusion to a crown; while on the opposite page is a picture presumably suggested by and illustrative of the text. For instance, a portrait of Mr. Gladstone (at least we take it to be such from the collar) faces the verse, "The hoary head is a crown of glory, if it be found in the way of righteousness"; while the text: "Now they do it to obtain a corruptible crown; but we an incorruptible," is mysteriously coupled with a cut of an "up to date" young woman playing the violin. Several of the pictures, taken by themselves, are rather nicely done; and it is only fair to say of the artist, Miss Blanche McManus, that she was almost hopelessly handicapped at the start by the nature of the work cut out for her.

An admirable little volume containing Shakespeare's "A Midsummer Night's Dream," specially prepared for the use of young readers, comes from the Dent press of London (Macmillan). It is profusely and artistically illustrated by Robert Anning Bell; and Israel Gollancz has supplied a rather lengthy but pleasantly written Introduction (in the form of a letter) discussing the play and its author, and dipping lightly into the complex subject of English fairy-lore. There is a helpful glossary.

Two pretty and inexpensive books from Messrs. T. Y. Crowell & Co. are "L'Avril," M. Paul Margueritte's charming tale of Southern France, and Champfleury's classic "The Falence Violin," both translated by Helen B. Dole. The illustrations of the former volume are from the author's own designs; while the latter contains reproductions of the still-life etchings made by M. Jules Adeline for Conquet's fine limited edition. The books are made up in the tasteful style of the "Falence Library."

"On Winds of Fancy Blown" (Lee & Shepard), a thin octavo volume of the once conventional "Christmas book" order, contains some pretty, if amateurish, verses and decorative drawings by Mary Yale Shapleigh. Text and pictures are printed in a delicate neutral tint on rather thick glazed paper; and the whole is encased in a chaate cover of light green, with gold lettering and a tasteful thistle design stamped in green of a darker tint.

Mr. Ruskin's protean "Sesame and Lilies" appears in still another form, this time in that of Messrs. G. P. Putnam's Sons' thoroughly artistic "Eliä Series." The volume contains the preface to the original edition, and also the one written by Mr. Ruskin in 1871. It is clearly printed on deckle-edge paper, and bound in full, umber-colored oze calf; and altogether we do not recall a prettier

handy edition of this sweet and suggestive book.

The benighted souls who have not read M. Daudet's "Tartarin of Tarascon" will do well to procure without delay a copy of Messrs. T. Y. Crowell & Co.'s pretty and convenient edition of that rollicking work. The translation is an excellent one, and the artist has succeeded very well in delineating the whims and humors of the good Provençal Quixote—or Sancho Panza, one scarcely knows which. The volume is nicely bound in green and gold, and looks as if it were worth double the money asked for it.

A tempting little book in a showy binding of crimson and gold is "Old-World Japan" (Macmillan), a collection of twenty Japanese folk-tales retold by Mr. Frank Rinder and tastefully illustrated by Mr. F. H. Robinson. The author has made his selections with a view rather to their inherent charm and beauty as stories, than to their interest from the folk-lorist's standpoint; and he has re-worded them nicely. The volume makes an exceedingly pretty gift-book for young readers.

"Broken Notes from a Gray Nunnery" (Lee & Shepard), by Julia Sherman Hallock, is the not very luminous title of a vague little booklet containing, apparently, the year's journal—little day-to-day jottings from January to January, as to the changing seasons, the birds, plants, etc., and the writer's moods and fancies—of a lady (dare we guess, a *maiden lady*?) who lives in the country. Some of the entries display a vein of pleasing sentiment; and the little sprays of flowers, leaves, etc., strewn through the text, are nicely executed.

The remaining holiday books, which the limitations of space force us to dismiss in a more summary fashion than many of them deserve, include the following works: "The Oxford Miniature Scott" (Nelson), being the poems of the great novelist, printed on Oxford India paper, and filling five volumes, neatly boxed; "In Friendship's Name" and "What Makes a Friend?" (Lamson), being new editions of Mr. Volney Streamer's pretty anthologies; "The Helen Jackson Year-Book" (Roberts), selected by Miss Harriet T. Perry; "The Whittier Year-Book" (Houghton), with a good portrait "at 73"; "Dr. Miller's Year-Book" (Crowell), made by Dr. J. R. Miller, the author; "The Spectator in London" (Macmillan), a charming selection from Addison and Steele, with illustrations by Mr. Ralph Cleaver; "About Men: What Women Have Said" (Putnam), chosen by Miss Rose Porter; a second edition of Mrs. Hellman's "Lyrics and Ballads of Heine and Other German Poets" (Putnam); Mr. Elbert Hubbard's "Little Journeys to the Homes of Good Men and Great" (Putnam), first published serially, and now collected into a volume with portrait illustrations; a new edition of "Echoes from the Sabine Farm" (Scribner), an audacious paraphrase of Horace by Eugene Field and his brother, Mr. R. M. Field; "Rhymes and Chimes," a pretty calendar published by the Channing Auxiliary, San Francisco; a "Trilby Calendar" from Brentano's; and an absolutely inde-

scribable book, hailing from Cincinnati, and bearing upon its title-page this legend: "Etidorhpa: or, The End of Earth, the strange history of a mysterious being, and the account of a remarkable journey, as communicated in manuscript to Llewellyn Drury, who promised to print the same, but finally evaded the responsibility, which was assumed by John Uri Lloyd, with many illustrations by J. Augustus Knapp."

#### BOOKS FOR THE YOUNG.

##### II.

It is hard to tell what the children would do without Mr. Andrew Lang's contributions to their entertainment. Much as he writes for their elders, he never forgets the little people, and as regularly as Christmas comes round he sends them a literary gift. This year he sends two, so that all tastes may be satisfied. "The Red True Story Book" (Longmans) seems the more interesting to one of the untutored elders, whose travels no longer take him into fairyland; although there will doubtless be plenty of boys and girls to disagree with such a judgment. To these the realm of Prince Prigio will be far more real than the South Africa of to-day or the France of the fifteenth century; truth is so much stranger than fiction, and these tales of heroism and self-sacrifice are so much more romantic than any manufactured stories. What could be more splendid, more thrilling, than this story of "Wilson's Last Fight," as told here by Mr. Rider Haggard? The magnificent mettle of these men, and their brave acceptance of their fate, called forth from the Zulu chieftain who slaughtered them the tribute that "they were men who died like men, men whose fathers were men." This human document is followed by Mr. Lang's narrative of the "Life and Death of Joan the Maid," and the nobility of her disinterested devotion to her country is vividly brought out. Aside from these, the stories for the most part are unfamiliar but eminently worthy of enduring fame. A few tell of heroes whose deeds are mentioned in the histories that children study, but without the detail that makes them picturesque and vivid. For the purpose of bringing these stories to life, Mr. Lang's compilation is valuable. Mr. Henry J. Ford illustrates the book with many spirited drawings. — In "My Own Fairy Book" (Longmans), Mr. Lang for the first time invents his own fairy stories and tells them in his own way. The ancient kingdom of Pantouffia is his scene of action, and about it, he says, very little is known. "The natives speak German; but the Royal Family, as usual, was of foreign origin. Just as England has had Norman, Scottish, and at present a line of German monarchs, so the Kings of Pantouffia are descended from an old Greek family, the Hypnotidae, who came to Pantouffia during the Crusades. They wanted, they explained, not to be troubled with the Crusades, which they thought very injudicious and tiresome. The crest of the royal house is a Dormouse, dormant, proper, on a field vert; and the motto, when translated out of the original Greek, means 'Anything for a Quiet Life.' But all this is only in the preface, which all well-regulated children will skip in order to plunge at once into the romantic adventures of Prince Prigio and his son Ricardo. The first of these gifted princes was endowed at his birth with many fine qualities, but the last of the

fairies maliciously declared that he should be "too clever." The story of the loneliness which this gift brings upon him is told with so much humor and such delightful paradoxes that little people can easily persuade their elders to read it aloud to them. In spite of the bad fairy, however, everything turns out happily, for the Prince marries a wife who is wise enough to say to him, "Now, could n't you take the wishing cap, and wish to be no cleverer than other people? Then everybody would like you!" The Prince obediently consents; but when it comes to the point, he cannot quite make up his mind to the sacrifice. So, thinking that every man has one secret from his wife, he puts on the cap and says, "I wish to seem no cleverer than other people." And he lived happily ever after.

A new book by the author of "Captain January" and "Melody" is welcome, and though this one lacks a little of their fine simplicity, it has still the power to charm. Mrs. Laura E. Richards's style is easy and graceful, and her character-drawing, though on broad lines, is good. "Nautilus" (Estes & Lauriat), with its gay decorative cover, is the story of a Spanish ship, laden with treasure of shells and sea-products, which sails up a New England river to the amazement of a quiet little town. The contrasts are effective, and the plot developed by them is interesting. The cuts by Mr. W. L. Taylor are capital. — "My Honey" (Roberts), by the author of "Miss Toosey's Mission," is a charming novel without sentimentality. It is designed for older girls, and the writer's knowledge of character and delicacy of perception make it a good thing for them to read. There is nothing goody-goody about the heroine. She is made of clay with a heart of gold; and the refining and ennobling influence of the fine old man who develops her conquers at last her obstinacy, and brings out the lovely qualities of her nature. She is vividly alive, and the writer succeeds in making us believe in the essential beauty of her character. — One could hardly judge of the nature of "Subject to Vanity" (Dodd, Mead & Co.) by its title, for it contains a series of sketches of domestic animals. Written by Miss Margaret Benson, a sister of the author of "Dodo," it will make an attractive present to a child who is fond of pets. The writer understands her subjects thoroughly, and, what is of more importance, can make them entertaining to her readers. There is nothing dull in the little book, and the style is delightful. — A book that belongs especially to our own country is "Children's Stories in American Literature," by Henrietta Christian Wright (Scribner). It contains brief and interesting studies of the lives and works of sixteen of the more prominent writers. In one way or another, the writer strives for picturesqueness even at the expense of truth. She neglects her opportunities in this respect, however, when she utterly ignores Poe's faults of character, and makes him good and conventional. One could wish for a finer sense of truth than this indicates, and a greater confidence in the childish intellect. It is worse than useless to conceal the fact of evil from children, and to make gods for them of very human heroes. The truth is much more helpful in the end, and much more interesting. — The "Arabian Nights" are unusually popular this year, if one may judge from the fact that two volumes derive their stories from that source. One of these has already been noticed by us, and the second contains "Sinbad the Sailor, and Ali Baba and the Forty Thieves" (Scribner). The translation of Mr. Edward William Lane has been followed in the first,

and of the Rev. Jonathan Scott, in the second. The decorative drawings, by Mr. William Strang and Mr. J. B. Clark, are exceedingly clever, and the stories themselves are always young.—The nature of "Stories from English History" (Macmillan) is sufficiently explained by its title. It forms the second part of the series by the Rev. A. J. Church, and carries the reader from the time of Richard II. to that of Charles I. The period is full of romance, which the writer does not make the most of; the tales are prosaically told. But the material is carefully handled, and the book will give boys a much clearer idea of Hotspur and Jack Cade, the King-maker and Essex and Sir Walter Raleigh, than he can gain from the ordinary school history.

The books for girls this year are not quite so numerous as those for boys, but in these modern days when women appropriate men's prerogatives, we cannot expect the girls to leave tales of adventure unread. Rightly speaking, all books for the young are for both sexes and it is only for convenience in grouping that they are divided. It would be a pity if girls only were to read the "Stories and Poems for Children" (Houghton), by Celia Thaxter, yet the book seems to belong primarily to them. There is a poetic delicacy about the tales which is charming, but makes some of them a trifle complicated for young readers. The first story is an exquisite little idyl about a "spray sprite" who loved the "shifting, musical, many-colored sea." The other tales are less fanciful, and contain much information about birds and insects, cleverly disguised and touched with color by Mrs. Thaxter's imagination. The verses are less poetic than the stories, and show an imperfect sense of rhythm; but they are close to nature, and permeated with the love of birds and flowers. Children, however, are quickly responsive to the really great poetry of the world, and are given too little of it.—One of the prettiest stories of the year is "A Child of Tuscan" (McClurg) by Miss Marguerite Bouvet. It tells of a little Italian boy, stolen in babyhood by a woman of the people who brought him up and loved him. It begins when he is six years old and tries to sell flowers in the city. Miss Bouvet weaves a graceful tale about his adventures and his strange restoration to his own family, one that keeps the interest throughout. The book is well printed and bound, but the decorative drawings are better than the pictures.—Even prettier in its binding and illustrations and general make-up is "A Last Century Maid, and Other Stories for Children" (Lippincott), by Miss Anne Hollingsworth Wharton. The stories, too, are capital, quaintly told with a touch of archaism that helps to carry one into the past. There is a glimpse of colonial life, and, by way of novelty, an introduction to some good and generous Indians. The story that one of them tells is delightfully romantic without being terrible, and the entire book has a certain gentleness and peace about it.—A new edition of "Gypsy's Cousin Joy" (Dodd, Mead & Co.), by Mrs. Elizabeth Stuart Phelps, should be welcome to all girls who like a fresh, wholesome, vigorous story. It is thirty years since the book was written, and thirty years are a severe test of popularity. But the girls of to-day will find "Gypsy" quite as attractive as their mothers did before them, and the work is worthy of being brought to their attention. The illustrations would be good if Miss Clark's drawing were not defective.—The new uniform edition of Mrs. Molesworth's stories is continued by the publication of "The Carved Lions" (Macmillan). The illustrations, by L. Leslie Brooke, are

capital, and the type and paper are excellent.—"Oakleigh" (Harper), by Ellen Douglas Deland, is an attractive story of family life, for older girls. The plot hinges upon the rebellion of five children against their father's second marriage, and their unfair struggle with the new mamma. The latter's gradual conquest of their hearts is prettily told, with a knowledge of human nature. It is a pleasure to add that the pictures by Alice Barber Stephens are charming.—Miss Julia Magruder, the author of "The Princess Sonia," has done a kindly service for the young in selecting the "Child Sketches from George Eliot" (Lothrop). She has taken the children bodily from the great novels, adding a paragraph here and there to explain the situation, but leaving the extracts untouched. To Tom and Maggie Tulliver the greatest space is of course given; but the Poyser children, the Garths, the little Cohens, Effie, and Job Tudge, are not neglected. The book will furnish an excellent method of interesting children in George Eliot and giving them a desire to read more of her work. Although some of the drawings are by R. B. Birch, they cannot be much commended; and the others, by Amy Brooks, are far from artistic.—Mrs. Cheney's "Number 49 Tinkham Street" (McClurg) is a story of friendship. A boy who belongs to a well-to-do family becomes interested in an Italian organ-grinder, and takes him into his heart and home. The introduction of the Italian boy to the Sunday-school and to the happiness of a quiet home is followed by a gradual softening of his nature and a change from boisterous and evil ways. He is not convincing, though, this boy of the slums; he is too easily turned into unfamiliar paths. The house which gives its name to the book is a social settlement, which this boyish friendship is instrumental in founding. The influence of the story is sweet and gentle, but the characters are too uniformly good.

Mrs. Elizabeth W. Champney has two books this year. One of them, "Witch Winnie at Versailles" (Dodd, Mead & Co.), follows that popular heroine through her studies and pleasures in the historic city named. Yet the book is not so much a story of Winnie as of the men and women who have made Versailles famous. Their romantic histories, interwoven with Winnie's life, make the book pleasantly instructive. It is illustrated with reproductions of famous portraits.—"Paddy O'Leary and his Learned Pig" (Dodd, Mead & Co.) is a real story artistically told. Mrs. Champney shows herself appreciative of the agreeable side of the Irish character, its generosity, its adroitness, its wit. Paddy is a genuine boy, and a very clever one. His brogue is delightful, and his story is told with a rollicking humor which will recommend it to boys and girls alike.—In "A Flock of Girls and Boys" (Little, Brown, & Co.), Miss Nora Perry has published ten stories for the young; but there is a flavor of snobbishness about them that makes them harmful reading. It is not that she makes the snobs triumphant, rather the reverse; but she emphasizes class distinctions in a way that should never be brought to a child's attention. Social position and wealth are given too great importance; and though the moral of the first tale is intended to be wholesome, it is not in the least so, as it makes the heroine succeed because of her possession of these advantages. The story leaves one with a bad taste in the mouth, and a desire to keep it away from the American girl. In her other tales, Miss Perry is somewhat more democratic.—It would be a mistake to confine "Aunt Billy, and Other Sketches" (Lee & Shepard), by Miss Alyn Yates



Keith, to children, such insight do they show into human nature. They are slight things, episodes, charcoal drawings; but they have character and are drawn with style. The few pages given to Aunt Billy make her stand out vividly before us, and the writer has a nice discrimination in selecting her material. The cover of the book is pretty.—In "A Sherburne Romance" (Dodd, Mead & Co.), Miss Amanda M. Douglas has yielded to the requests of the admirers of her "Sherburne Series" to give its heroine a love story. It is pleasantly written, but whether such sentimentalities are good for young girls is hardly an open question. If they are to read such things at all, Thackeray and Dickens and George Eliot would be infinitely better. From these they can at least acquire some knowledge of life and of literature.—Mr. W. O. Stoddard gives his attention this year to girls, and they will be grateful to him. "The Partners" (Lothrop) is a hearty, healthful, whole-souled story, which the boys will certainly not leave to their sisters if they once catch sight of it. Nelly is a breezy girl with no lack of pluck and generosity, and she does more than her share of work in the world with energy and enthusiasm.—"The Mushroom Cave" (Roberts), by Miss Evelyn Raymond, combines a good deal of scientific information with a pleasant home story of a Quaker family. The characters are human and natural, and the slight quaintness of their speech lends a charm to the book. It has incident enough, too, is written in good style, and the decorations by Victor A. Searles are very clever.—"Girls Together" (Lippincott), by Miss Amy E. Blanchard, is what one might call a "talky" book. It is written almost entirely in dialogue, which makes it lively but does not prevent it from being diffuse. The English is not of the best, and when books for the young are sophisticated enough to marry off their heroes and heroines, one cannot apply juvenile standards to them. That kind of thing requires genius to make it acceptable to youth.—And one does not find genius in "Cousin Mona" (Lippincott), by Miss Rosa Nouchette Carey. It is about a prig of a girl, who tells her own story and shows in detail how kind and self-sacrificing she is, and how narrow and uninteresting. Her noble scorn of the ordinary weaknesses of humanity is not exactly worthy of emulation. But she takes care to make the moral good, and to show that virtue in her own disagreeable person is adequately rewarded.—Miss Grace Le Baron's story of "Little Daughter" (Lee & Shepard) is a blithe little narrative of a kind-hearted girl.—"Dorothy and Anton" (Roberts) is likewise written for small children, and Miss A. G. Plympton has made it a sequel to "Dear Daughter Dorothy." It is a charming little tale of an American girl in Berlin, a child who is generous without being self-conscious, and frank and natural without being sophisticated. She is a fresh and childish little creature, who awakens our interest in her friendships and kindnesses, and our sympathy for her ambitions. The illustrations are rather good.—"Katharine's Yesterday, and Other Christian Endeavor Stories" (Lothrop), by Mrs. Grace Livingston Hill, is written for older girls. But there is very little human nature in these girls who reform suddenly and completely and change their ill-humor into gentleness and tolerance. They may be enjoyed possibly by the girls who are already perfect, but no other could be led by them into righteousness. A book that has no touch of life in it is fruitless.—The "Elsie Books" (Dodd, Mead & Co.) are continued by "Elsie's Journey on Inland Waters," in

which Miss Martha Finley describes further excursions of her little party through the World's Fair and over the great lakes. The talk is stilted, but there are as usual many historical narratives about places the children see and characters suggested by them.—"A Jolly Good Summer" (Roberts) is a continuation of a series by Mrs. Mary P. Wells Smith. It is a pleasant home story of American children, who, though not unnaturally perfect, have good instincts and happy lives.—Sophie May's books are familiar to many little people who have grown into big people since they read them; but some of them retain even now an affection for the names of Doty Dimple and Little Prudy. The present volume is in the series called "Little Prudy's Children," and bears the title of "Kyzie Dunlee, a Golden Girl" (Lee & Shepard). It is a fresh, wholesome, breezy little story, which can be heartily recommended to all small girls who love to know what other small girls are doing.—"The Kanter Girls" (Scribner), by Miss Mary L. B. Branch, is one of the prettiest of the current books, so attractive are Miss Helen Maitland Armstrong's decorations and pictures. It is a fanciful story of two little girls who come into possession, through the intervention of a generous bluebird, of some rings which have the power of making them invisible. With these at hand they have strange adventures and go off on curious journeys, and the writer who tells us of them has skill and imagination enough to keep our interest awake and active.

The books for the little folk are not numerous this year, but the most conspicuous of them is a picture-book containing "The Adventures of Two Dutch Dolls" (Longmans). The colored cartoons were made by Florence K. Upton and the words by Bertha Upton. The verses are not as rhythmical as they might be, but they are unimportant in comparison with the pictures. These are clever, relating in comical fashion the adventures of two Dutch dolls on Christmas Eve, the one night in the year when such creatures taste the joys of life.—But the pleasure the little people will take in "Little Miss Phoebe Gay" (Houghton), by Miss Helen Dawes Brown, will last much longer. It is a charmingly fresh little tale of a charmingly fresh little girl, and is handled by the author with a kind of sparkling gaiety. The cleverest thing in it is perhaps the chapter where little Miss Phoebe Gay pretends to be ill in order to escape learning the names of the rivers in China, with the result that they are forever fixed in her memory. "There is something queer about thoughts," she reflects; "you cannot have a good time with them if you have done anything naughty. I do not say that I had been naughty, but I do say that my thoughts that morning behaved as if I had been." The cover and pictures by Mr. S. J. F. Johnston are capital.—A pretty book is "Dear Little Marchioness" (Crowell). It is a story of the yellow fever epidemic in Memphis, written by one who ministered to the sick during that terrible time. The horror, however, is only suggested, and the effect in spite of it is of gentleness and peace. The old darkey is a good bit of character-drawing on broad lines.—There is character, too, in "The Young Pretenders" (Longmans), by Miss Edith Henrietta Fowler. These children are not puppets, set up to be shifted about and made to gesticulate at the whimsical will of the author. They have an independent life of their own, and their emotions are not always cut and dried to order. They are delightfully mischievous, and "Babs" is a veritable fascinator.—"Young Master

Kirke" (Lee & Shepard) is by Miss Penn Shirley, the author of "Little Miss Weezy," and that popular maiden appears again in these pages. The little family is taken down to Mexico, and the writer gives one too alight a glimpse of that picturesque country.—"Frowzie the Runaway" (Roberts), by Miss Lily F. Weesselhoeft, is described on the title-page as a fable for children; but it is merely a pleasant, wholesome story, which takes a dog for a hero,—wisely enough, too, for dogs are so often more heroic than boys.—Messrs. Roberts publish three little books by Miss M. Carrie Hyde, which are cleverly illustrated by Mr. Victor A. Searles. "Under the Stable Floor" is a romance of the rat kingdom; "Goostie" of a pathetic little waif of humanity; and "Yan and Nochie of Tappan Sea" tells the story of some Dutch children who were transplanted to this country early in the century. Miss Hyde's style is good, and she knows so well how to evolve an entertaining story that children will welcome her into their kingdom.

In spite of the many books for boys mentioned in our previous number, a few must still be added to the list. A profitless undertaking was that of Mr. Elbridge S. Brooks in searching out "Great Men's Sons" (Putnam) and writing their lives. It is almost always a disappointment to learn of the sons of distinguished men, so rarely have they done anything worth recording. Mr. Brooks's style is light and even gay, but one feels all the time that he is making an effort to be bright and picturesque. With these subjects he has some difficulty in compassing it. The book is well and abundantly illustrated, and carries one from Socrates to Napoleon.—The children are indulged with a share of the current fads, and therefore they are presented with "The Boy Life of Napoleon" (Lothrop), adapted and enlarged from the French of Madame Eugénie Foa. The subject could not well be more interesting, for there is much in the story of the Conqueror's youth that suggests his later triumphs. And if Mme. Foa has enlarged a little upon the truth, she has not perverted it, and she has made a readable narrative.—Captain Charles King, U.S.A., knows how to make an entertaining story, and the boys will be glad that he has turned his attention to them. "Trooper Ross and Signal Butte" (Lippincott) gives them two stories containing plenty of soldiers, Indians, and cowboys. The first story is the quieter of the two, but Captain King knows his material and his audience, and he furnishes spirited tales.—A second book by Mr. George Manville Fenn relates to the English civil war. "The Young Castellan" (Lippincott) is written chiefly in dialogue and relates entirely to adventure. A boy who likes the clash of arms will be absorbed in this book.—"The Boy Officers of 1812" (Lee & Shepard) is written by Mr. Everett T. Tomlinson, who wishes to give his readers a conception of that struggle, in the belief that it will "lead to an increased patriotism." But the English of the book is so bad that even such a result does not seem worth while at the expense of reading it.—"A Lieutenant at Eighteen" (Lee & Shepard) is the third of the series of "The Blue and the Gray, on Land," by Oliver Optic, and the Rebellion is an absorbing subject to boys.—"The Knight of Liberty" (Appleton) is a tale of the fortunes of Lafayette, always a fascinating figure. Mr. Heskiah Butterworth writes the narrative of Lafayette's young life, and his work in America, in a spirited manner. He leans somewhat too much, however, towards eulogy.—Emigrants and axes, Indians and toma-

hawks, are the materials with which one's blood is curdled in looking at the frontispiece of "Chumley's Post, a Story of the Pawnee Trail" (Lippincott), by Mr. William O. Stoddard. And it will give as good an idea as any words of the nature of this thrilling tale. It is necessary to add, though, that if anyone likes that kind of work, Mr. Stoddard does it well.—"The Young Cascarillero" (Lothrop), by Mr. Marlon Downing, takes one into Ecuador; while the second story in the same book, by Mr. Harry W. French, tells of the startling adventures of a globe-trotter.—"The Hobbledohey" (Lothrop), by Mrs. Belle C. Green, and "The Missing Pocket-Book" (Coates), by Mr. Harry Castlemon, are not quite so wildly thrilling. The former is a good piece of work, and its hero is at the most awkward age, just between boy and man.—"The Brown Ambassador" (Macmillan), by Mrs. Hugh Fraser, is a strangely contrived story most effectively told. The vacation of an English boy with some strange relatives is the basis of the action; and Donald is met at the station by a brown ambassador in the shape of a dachshund. This intelligent animal is so well trained that he speaks the English language and gives the boy a surprising welcome. Donald's embarrassed introduction to the family is cleverly conceived, and his later experiences with man and beast have an agreeably romantic flavor. The scene of the perilous sleep-walking is even poetic. But the book has rather too much of ghosts and intrigue to be entirely healthful for children.—A thrilling tale of revolution in Nicaragua, by Mr. Herbert Hayens, is called "Under the Lone Star" (T. Nelson & Sons). We open the book at random upon the sentence, "One glance told me that escape was impossible." And yet he did escape to write chapters with such hair-raising titles as "Unearthing a Conspiracy," "A Struggle for Life," "A Death-Trap," and "Hemmed In." These will give a sufficiently vivid idea of the nature of the book.—"The Sheikh's White Slave" (Lovell, Coryell & Co.), by Mr. Raymond Raife, is of much the same calibre. But the heroes of this tale try to unravel the mysteries of a temple in a city of the desert. The extraordinary adventures which are the result of this effort are too impossible to be exciting.—Some decidedly blood-curdling pictures introduce us to "How Jack Mackenzie Won His Epulettes" (T. Nelson & Sons), by Mr. Gordon Stables, Surgeon of the Royal Navy. It is a story of the Crimean War, and the author declares it to be "all true, sadly, terribly true." There are many stories of bravery on the field; but there are also others of the courage necessary to patient endurance and rigorous training. A boy will learn from the book that other qualities are required for a soldier besides fearlessness in the excitement of battle.—"A Lost Army" (T. Nelson & Sons), by Mr. Frederick Whishaw, tells of the Russians in Central Asia; and "Leaves from a Middy's Log" (T. Nelson & Sons), by Mr. Arthur Lee Knight, is quite as adventurous.

There are still quieter books for boys, however, some that are less exciting and less feverish. But whether "Joel, a Boy of Galilee" (Roberts) is one of these or not, is hard to determine. It is certainly simpler and calmer, but in a different way it is quite as thrilling. Written by Annie Fellows Johnston, and illustrated tolerably well by Victor A. Searles, it describes the experience of a lame boy who lived in the time of Christ. He is himself cured by the Lord; he is in the boat when He stills the storm, and he witnesses others of the

miracles. He knows nothing of the Crucifixion until it is over, but the description of the earthquake and of his discovery of the crime is impressive. The story is told without undue emotion, but its attitude towards Christ is too familiar.—A book dealing with the same subject is Mary Hastings Foote's "Life of Christ for Young People" (Harper). But it will never be read by the young, so didactic and uninteresting is it, and so impossible for continuous reading is the form of question and answer which it adopts. To parents and to Sunday-school teachers, however, it will doubtless be useful, as it is accurate and carefully compiled.—The title of "Sunday Reading for the Young" (E. & J. B. Young & Co.) sufficiently explains its character. It is a large book, containing many illustrations and stories and descriptions of all kinds. But a book of this kind may do more harm to a boy's literary taste than good to his heart.

The bound volume of "Harper's Round Table" for 1895 (Harper) is full of delightful things for boys and girls. It is an excellent periodical, well-written, and well illustrated; and it contains wholesome food enough to satisfy the most exacting young appetite. Peter Newell's drawings alone should make it popular, so rich are they in originality and humor.

#### LITERARY NOTES.

"The Fly Leaf" is the newest of the opusculi periodicals, and hails from Boston. It is conducted by Mr. Walter Blackburn Harte.

"Pride and Prejudice," with an introduction by Mr. Austin Dobson, and illustrations by Mr. Charles E. Brock, has been added to the Macmillan series of standard fiction.

Mr. A. S. Murray's "Manual of Mythology" has long been a favorite with students and teachers. It is now republished by Mr. David McKay, of Philadelphia, in a carefully-revised edition.

"The Man Who Became a Savage" is the attractive title of a book by the well-known traveller and writer Mr. W. T. Hornaday, to be issued in January by the Peter Paul Book Co. of Buffalo.

The autobiography of that veteran educator the late Dr. E. G. Robinson, formerly President of Brown University and afterwards a Professor in the University of Chicago, is to be published early in the new year by Messrs. Silver, Burdett & Co.

"The Educational Review," beginning with the January number its sixth year and eleventh volume, offers a very attractive programme for the coming issues. The "Review" is now well established as the chief organ of serious educational thought in America, and no teacher of any grade can possibly afford to go without reading it.

The distinguished artist, Mr. G. F. Watts, has given to the National Portrait Gallery portraits of Matthew Arnold, Robert Browning, Thomas Carlyle, Sir Andrew Clark, Sir Charles Halle, Lord Lawrence, Sir Henry Layard, Lord Lytton, Cardinal Manning, John Stuart Mill, Sir Anthony Panizzi, Dante Gabriel Rossetti, Lord Shaftesbury, Lord Sherbrooke, Sir Henry Taylor, Lord Tennyson, and Thomas Wright.

George Augustus Sala, who was born in 1828, died on the seventh of this month. He was essentially a journalist, and produced journalistic work of almost

every conceivable sort from war correspondence to cook-books. He was also the founder of "Temple Bar," and, later, of the short-lived weekly, "Sala's Journal." He did nothing to entitle him to a place in literature, voluminous as was the output of his pen.

The December number of the "Midland Monthly" has for its chief feature an illustrated article upon some of the literary folk now living in Chicago, the work of Mrs. Mary J. Reid. The writer has been at considerable pains to collect material for this article, and, although she has omitted some names that ought to have been included, and does not in her discussion show a due sense of proportion, her account is amiable, and, for the most part, just.

The centenary of the birth of Thomas Carlyle was celebrated at his birthplace, Ecclefechan, near Dumfries, Scotland, the other day. A large number of wreaths were sent from all parts of Great Britain and the Continent, one of them being presented by Emperor William of Germany, with the inscription: "In memory of the writer of the Life of Frederick the Great." A meeting was held at Chelsea, England, where the Carlyle house in Cheyne Row, which was bought with money subscribed in England and America, was formally handed over to the trustees. Mr. John Morley presided and made an address.

The following note is from a recent number of the "Japan Mail," published at Tokio: "Mr. Miyake Yujiro, joint editor of the 'Nippon-jin,' has an interesting article on the late Oliver W. Holmes, a writer hitherto little studied in this country. Mr. Miyake tells his countrymen that in the great American poet they will certainly find much to enjoy and admire. He draws attention to a remarkable coincidence in conception and tone between 'The Last Leaf' and a celebrated poem by the Chinese scholar Liu Ting-che. The two pieces are published side by side. The resemblance is really striking, all the more so in that the American author could never by any possibility have possessed a knowledge of the Chinese writer's verses."

The Modern Language Association of America, which is to meet at New Haven from the 26th to the 28th of this month, offers an attractive programme of papers, among which we note: "The Conventions of the Drama," by Professor Brander Matthews (a paper prepared for the Twentieth Century Club of Chicago a year or more ago); "English as a Living Language," by Professor James Morgan Hart; "John Wesley's Translations of German Hymns," by Professor J. T. Hatfield; "The Comparative Study of Literature," by Professor Arthur R. Marsh; "Richardson and Rousseau," by Professor B. W. Wells; "Chaucer's Development in Rime-technique," by Professor G. Hempl; "The Italian Novella," by Dr. Mary A. Scott; "Troilus and Criseyde," by Professor Thomas R. Price; and "Fiction as a College Study," by Professor Bliss Perry. The large number of papers on the culture side of modern language study makes this programme noteworthy, and emphasizes a healthful tendency.

We have had all sorts of wild suggestions concerning the appointment of a new Poet Laureate. One of the later and more sensible expressions of opinion on the subject is that made by the "Saturday Review" in the following terms: "The Laureateship is still unfilled, and there is a great deal more to be said for than against the abolition of an office which is really an awkward survival in this modern world of ours; but if



we must have a Laureate, there is no one better fitted for the post than Mr. Patmore. There are good reasons why Mr. Swinburne and Mr. William Morris would not care to accept the Laureateship, and so among the greater poets there is no one left except Mr. Patmore. It would be a graceful and a wise thing if Lord Salisbury, should he decide against the abolition of the office, were to offer to this great religious poet and noble moralist an office which Mr. Patmore, a staunch Conservative and lover of the old order, could accept without any loss of dignity. This would save the appointment from the jostling and conceited crowd of minor poets and poetasters who are struggling for it; while it would mark the growth of faith and the decline of unfaith in our time that the author of 'The Unknown Eros' should be the Laureate of a nation at heart so deeply religious as our own."

#### LIST OF NEW BOOKS.

[The following list, containing 180 titles, includes books received by THE DIAL since its last issue.]

#### HOLIDAY GIFT-BOOKS.

- Constantinople. By Edwin A. Grosvenor; with Introduction by Gen. Lew. Wallace. In 2 vols., illus., large 8vo, gilt tops, uncut. Roberts Bros. Boxed, \$10.
- La Chartreuse de Parme. By Marie-Henri Bayle ("De Stendhal"); trans. by E. P. Robins. In 3 vols., illus. with 30 etchings, 16mo, gilt tops, uncut. Geo. H. Richmond & Co. \$7.50.
- Spain and the Spaniards. By Edmondo de Amicis, author of "Holland"; trans. from 10th Italian edition by Stanley Rhoads Yarnall, M.A. In 2 vols., illus. in photogravure, 12mo, gilt tops. Henry T. Coates & Co. Boxed, \$5.
- The Fireside Encyclopedia of Poetry. Compiled and edited by Henry T. Coates. Thirty-first edition, revised and enlarged; large 8vo, gilt edges, pp. 1021. Porter & Coates. Boxed, \$3.50.
- A Doctor of the Old School. By Ian MacLaren; illus. by F. C. Gordon. 12mo, gilt edges, pp. 208. Dodd, Mead & Co. \$2.
- The Spectator in London: Essays by Addison and Steele. Illus. by Ralph Cleaver; 12mo, gilt edges, pp. 323. Macmillan & Co. \$2.
- Old Chester. Etched and described by H. Howell Crickmore. Illus., 8vo, gilt top, uncut, pp. 133. Chas. Scribner's Sons. \$2.50.
- George Washington Day by Day. By Elizabeth Bryant Johnston, author of "Original Portraits of Washington." Illus., large 8vo, pp. 207. Baker & Taylor Co. \$2.50.
- Lyrics and Ballads of Heine, and Other German Poets. Trans. by Frances Hellman. Second edition, revised and enlarged; 16mo, gilt top, uncut, pp. 256. G. P. Putnam's Sons. Boxed, \$1.50.
- About Men: What Women Have Said. Chosen and arranged by Rose Porter. 18mo, gilt top, pp. 189. G. P. Putnam's Sons. \$1.

#### BOOKS FOR THE YOUNG.

- Harper's Round Table for 1895. Illus., 4to, pp. 1006. Harper & Bros. \$3.50.
- Sinbad the Sailor, and Ali Baba and the Forty Thieves. Illus. by William Strang and J. B. Clark. 8vo, pp. 279. Chas. Scribner's Sons. \$2.
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# GRAND WINTER CRUISES

BY THE MAGNIFICENT

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